

ALL FOR LOVE

from Walt Disney Pictures' THE THREE MUSKETEERS

Words and Music by BRYAN ADAMS,
ROBERT JOHN TMMUTT LANGE and MICHAEL KAMEN

Moderately (not too fast)

D5  5fr

D 

When it's love you give — (I'll be a man of good
— (I swear I'll al - ways be
— (I'll be the fire in your

D/F#  **G** 

I'll be the rock you can build on, —
I'll be the wall that pro - tects you —
I'll be there when you need me. —

faith.) then in love you'll live. — (I'll make a stand. I won't break.)
strong.) then there's a rea - son why. — (I'll prove to you we be - long.)
night.) then it's love you take. — (I will de - fend, I will fight.)

be there when — you're old, to have and — to
 from the wind and — the rain, from the hurt and —
 When hon - or's — at stake, this vow I — will

D/A

1 A 2,3 A D Dsus/E D/F# N.C.

hold. When there's love in - side — pain. Let's make it }
 make: that it's }

G

all for one and all for love. —

Em7 D/A

Let the one you hold be the one you want, the one you —

A D/F# G Bm A D/F# G

need, 'cause when it's all for one it's one for all. _____ When there's

Em7 D/F# G D/A

some - one that should know then just let your feel - ings show and make it

G D/F# Em7 A To Coda ⊕ D

all for one and all for love. _____ When it's love you make _

D.S. al Coda

CODA ⊕ D Bm

Don't lay our

G Em7 D/F# G A

love to rest 'cause we could stand up to the test. We got

Bm D/F#

ev - 'ry - thing and more — than we had planned, —

G A Bm

— more than the riv - ers that run — the land. —

D/F# G A

— We've got it all — in our hands.

G Em7 Dsus D

Dsus D G Em7

Asus A N.C.

Now it's all for one and all for love. —

G Em7

(It's all for love.) — Let the one you hold be the one you

D/A A D/F# G Bm A D/F#

want, — the one you need, 'cause when it's all for one it's one for all. —

G Em7 D/F# G D/A

— (It's one for all.) When there's some-one that should know then just let your feel-ings show. When there's

Bm7 2fr D/F# G D/A Em7

some-one that you want, — when there's some-one that you need — let's make it all, all for one —

Gm 3fr Gm7 3fr Asus D

— and all for love. —

a tempo

BACK TO YOU

Words and Music by BRYAN ADAMS
and ELIOT KENNEDY

Lively Rock

Chords: C/G, Am, F, Gsus, G, C/G, Am, F, Gsus, C, Am, F, Gsus.

Lyrics:

I've been down, I've been beat,

but you did not show.

— it; I've been so tired pain I could not speak. I've been so lost

you've been in pain but I did not know — it. You let me do

C Am F

that I could not see, I want - ed things that were out of reach.
 what I need - ed to, you were there when I need - ed you.

Gsus C Am

Then I found you and you helped me through; yeah, you showed.
 Might - a let you down, might - a messed you 'round, but you nev -

F Gsus F

me what to do } and that's why
 - er changed your point of view }

E

I'm com - in' back to you. Like a star

Am Am7/G F Gsus

— that guides a ship a - cross the o - cean,

G Am Am7/G F

that's how your love can take me home back to you. _

Gsus G Em

— And if I wish _ u - pon _ that star, _

Am Em Am

some-day I'll _ be where _ you are. _ And I know _

Dm

To Coda

Gsus

that day is com - in' soon, yeah, I'm com -

G

1 C/G

Am

ing back to you.

F

Gsus

2 C/G

You've been a - lone,

Am

F

Gsus

G

3

C/G Am F

Musical notation for the first system, measures 1-3. The vocal line has whole rests. The piano accompaniment features a descending eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for C/G, Am, and F are shown above the staff.

Gsus C Am

Might - a let ____ you down, _ might - a messed _ you 'round, but you nev -

Musical notation for the second system, measures 4-6. The vocal line contains the lyrics "Might - a let ____ you down, _ might - a messed _ you 'round, but you nev -". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Gsus, C, and Am are shown above the staff.

F Gsus F

- er changed your point of view and that's _ why

Musical notation for the third system, measures 7-9. The vocal line contains the lyrics "- er changed your point of view and that's _ why". The piano accompaniment continues. Chord diagrams for F, Gsus, and F are shown above the staff.

E

I'm com - in' back to you. ____

Musical notation for the fourth system, measures 10-12. The vocal line contains the lyrics "I'm com - in' back to you. ____". The piano accompaniment continues. A chord diagram for E is shown above the staff.

D.S. al Coda

Like a star _

CODA

Gsus

G Am Am7/G F

I'm com-ing back to you. _

Gsus 1-5 G 6 G

(1.-3., 5.) I'm com-ing back to you. _
(4.) That day is com-ing soon. _

Am F C

CAN'T STOP THIS THING WE STARTED

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Rock Shuffle (♩ = $\overset{\frown}{\text{3}} \text{ } \text{♩}$)

N.C. *mf*

Chorus:

1

You might stop a hur-ri-cane,
You might stop the world spin-nin' 'round,

2

might e-ven stop the driv-in' rain.
might e-ven walk on ho-ly ground.

You might have had a doz-en
I ain't Su-per-man and

Guitar Chords:

- A
- E
- D
- G/D
- D
- E
- A/E
- E
- Esus
- A
- D/A
- A



oth - er guys, } but if you wan-na stop - me, ba - by, don't e - ven try. — I'm go-in' one —
I can't fly, }



way, — your way. —



Now, it's such a strong way, — let's make it



our way. — Now ba - by, I can't stop this

Esus2 E E/F# F#m7 D A

thing we start - ed. _____ You got - ta know _____ it's right. _____

3 3 3

D Esus2 E E/F# F#m7 To Coda

I can't stop this course we've plot - ted, _____ yeah. _____

3 3 3

A D E

_____ This thing called love, we got _____ it. _____

3 3 3

F#m7 A D

No place for the bro - ken - heart - ed. _____ I can't stop this

3 3 3








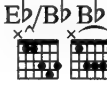
thing we start - ed, no way. I'm go - ing



your way.

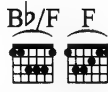
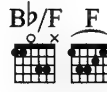

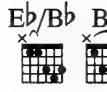
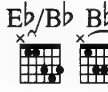
1 2





Oh, why take it slow?









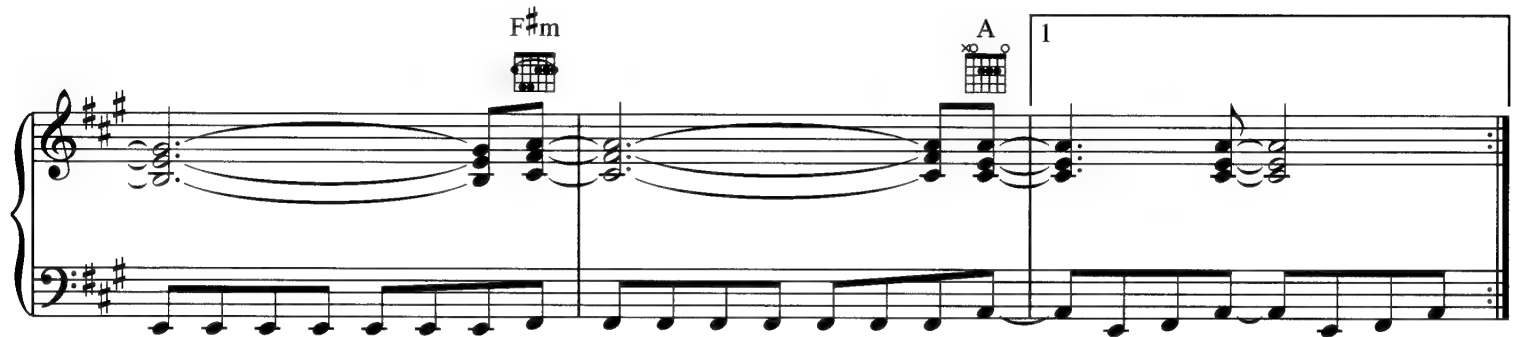
I got-ta know, hey! There's

A  D  E 

noth - ing can stop this thing that we've got. *Instrumental solo*



F#m  A  1



2 D.S. al Coda

Yeah, — yeah,




Solo ends



CODA  A 

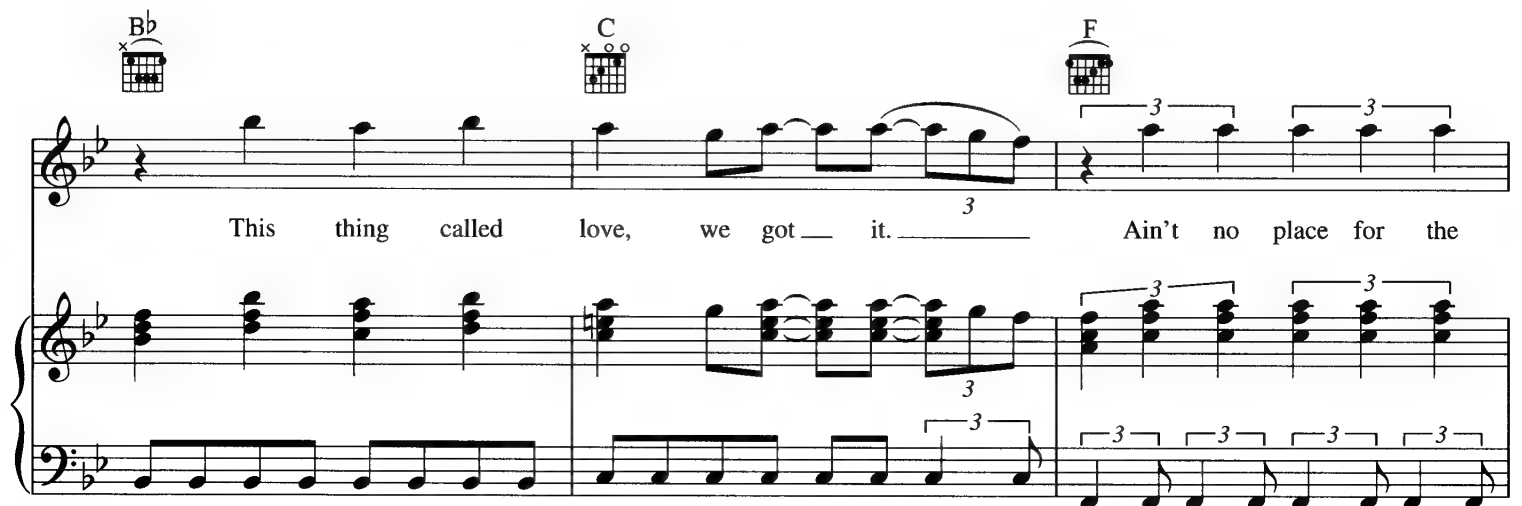
3



Bb  C  F 

This thing called love, we got — it. 3 Ain't no place for the

3 3 3 3



B \flat D E

bro - ken - heart - ed. I can't stop it. I can't stop it.

D Esus2 E/F# F#m7

I can't stop this thing we start - ed. You got-ta know -

D A D Esus2

it's right. I can't stop this course we've plot - ted,

E/F# F#m7 D A

yeah.

Repeat and Fade

CLOUD NUMBER NINE

Words and Music by BRYAN ADAMS,
GRETCHEN PETERS and MAX MARTIN

With a steady beat

N.C.

The piano introduction is in 4/4 time, marked *mf* (mezzo-forte). The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple bass line with a few chords.

D



The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Clue num - ber one ____ was when you knocked on my door. ____ and he hurt you ____ and you hurt me, ____". The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Em



The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Clue num - ber two ____ was ____ the look that you wore, ____ and that was - n't the way it was sup - posed to be. ____ So". The piano part maintains the same harmonic structure as the first line.

A7sus



A7



G



that's when I knew _ it was a pret - ty good sign _ that some - thing was wrong - up on
ba - by, to - night _ let's leave the world be - hind _ and spend some time _ up on

D



A



cloud num - ber nine. _____ }
cloud num - ber nine. _____ }

Well, it's a long way up _____ and we won't _

D



_____ come down _ to - night. _____

Well, it may _



_____ be wrong, _ but ba - by, it sure feels right. _____

{ Oh, _ yeah. _
Al - right. _

A musical score for a song. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and quarter notes, and a guitar chord diagram for 'A' (open strings, 2nd fret on 4th string, 2nd fret on 5th string) at the beginning. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains a piano accompaniment with chords and single notes. The lyrics 'And the moon is out and the stars are bright. And what - ev -' are written below the top staff.

Em A

- er come's gon - na be al - right 'cause to - night you will be mine .

The musical score is for the song "Up on Cloud Number Nine". It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score consists of two systems. The first system shows the vocal melody and piano accompaniment for the first two measures. The second system shows the vocal melody and piano accompaniment for the next two measures. Above the first system, there are two guitar chord diagrams: G (open G, B, D, high E) and D (open D, F#, A, B). The lyrics are: "up on cloud num-ber nine. And there ain't".



To Coda

— with — me. Yeah, the weath - er is real - ly fine — up on cloud -



1 A Asus/B A/C#

2

— num-ber nine. — Now,



3 3



Well, we won't — come down — to — night. —

Yeah, we won't come down to - night. No, we won't

D.S. al Coda

come down to - night, 'cause the moon

CODA

num-ber nine.

Yeah, we can watch the world go by up on cloud

num - ber nine.

CUTS LIKE A KNIFE

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderate Rock

D **G** **C(add2)**

f

D **G** **C(add2)**

1

G **C(add2)**

2

G **C(add2)** **D**

Driv - in' home — this eve - nin' I

G **C(add2)** **D**

could - a sworn — we had it all worked out. —

G C(add2) D

You had this boy — be - liev - in'

G C(add2) D

way be - yond — the shad - ow of a doubt. —

G C(add2) D

Well, I heard it on — the street, — I
times I've been — mis - tak - en, there's

G C(add2) D

heard you might — have found — some - bod - y new. —
times I thought — I've been — mis - un - der - stood. —



Well, who — is he, ba — by?
So wait a min - ute dar - lin',



Who is he — and tell — me what he means to you?
can't you see — we did — the — best we could?



I (D.S.) took it all — for grant - ed, but
This would - n't be — the first — time that



how was I — to know — that you'd be let - ting go? }
things have gone — a - stray. — Now you've thrown it all — a - way. }

G **To Coda** **D**

Now it cuts like a knife,

G **C(add2)** **D** **G** **C(add2)**

but it feels so right. — Oh, it cuts like a

D **G** **C(add2)** **1 D**

knife, but it feels so right. —

G **C(add2)** **2 D** **G** **C(add2)**

There's right. (Na na na — na na na na na — and it cuts like a na na.)






knife. _ And it feels so right, ba - by. (Na na na _ na na
















na na na _ Oh, _ and it cuts like a knife. _
na na na _ na na.)



Instrumental solo








1 2


Solo ends I

D.S. al Coda



CODA 

knife,



but it feels so right. — And it cuts like a

knife, but it feels so — right. —

Na na na — na na na na na — na na.

Optional Ending
D
Repeat and Fade

DO I HAVE TO SAY THE WORDS?

Words and Music by BRYAN ADAMS,
JIM VALLANCE and ROBERT JOHN LANGE

Rock Ballad

mf

D G9 D Gmaj7





Res - cue

D G9/D D G9/D




me from the mire. Whis - per words of de - sire. Res - cue

D Bm7 A





me, dar - lin' res - cue me. With your





arms o - pen wide, want you here by my side. Come to
me from des - pair, tell me you will be ther. Res - cue

me, dar - lin' res - cue me. When this
me, dar - lin' res - cue me. Ev - 'ry

world's clos - ing in there's no need to pre - tend, set me
dream that we share, ev - 'ry cross that we bear, come to

free. Dar - lin' res - cue me, } oh. ____
me. Dar - lin' res - cue me, }

Gm9



Am7



I don't want to let you go — so I'm stand - in' — in your way. —



I nev - er need - ed an - y - one — like I'm need - in' you — to - day. Do I

N.C.



have to say the words?

Do I have to tell the truth?



Do I have to shout — it out? —

B \flat Gm C

Do I have to say a prayer?

Dm B \flat To Coda

Must I prove ____ to you ____ how good we are ____ to - geth -

C 1 D G9

- er? Do I have to say the words?

D Gmaj7 2 N.C. B \flat F

Res - cue ____

Instrumental solo

Solo ends

Do I have to say the words? _

D.S. al Coda

CODA

- er? _

N.C.

Do I have to say the words? Vocal ad lib.

D

G(add9)

Repeat and Fade

D Gmaj7 D G(add9) D Gmaj7

DON'T GIVE UP

Words and Music by BRYAN ADAMS, RAY HEDGES,
NICK BRACEGIRDLE and MARTIN BRANNIGAN

Techno beat

Abmaj9



Don't give it up.







mf

Bb Cm 3fr Bb Cm 3fr Bb Cm 3fr


Play 7 times







Bb Cm 3fr Bb Cm 3fr Bb Cm 3fr

Don't wor - ry if the sun don't shine. — You've seen it be - fore. _















— You don't need to wor - ry. — Ev - 'ry day's an up - hill climb. —




— Noth - ing has changed, — be - lieve me when — I tell — you. —







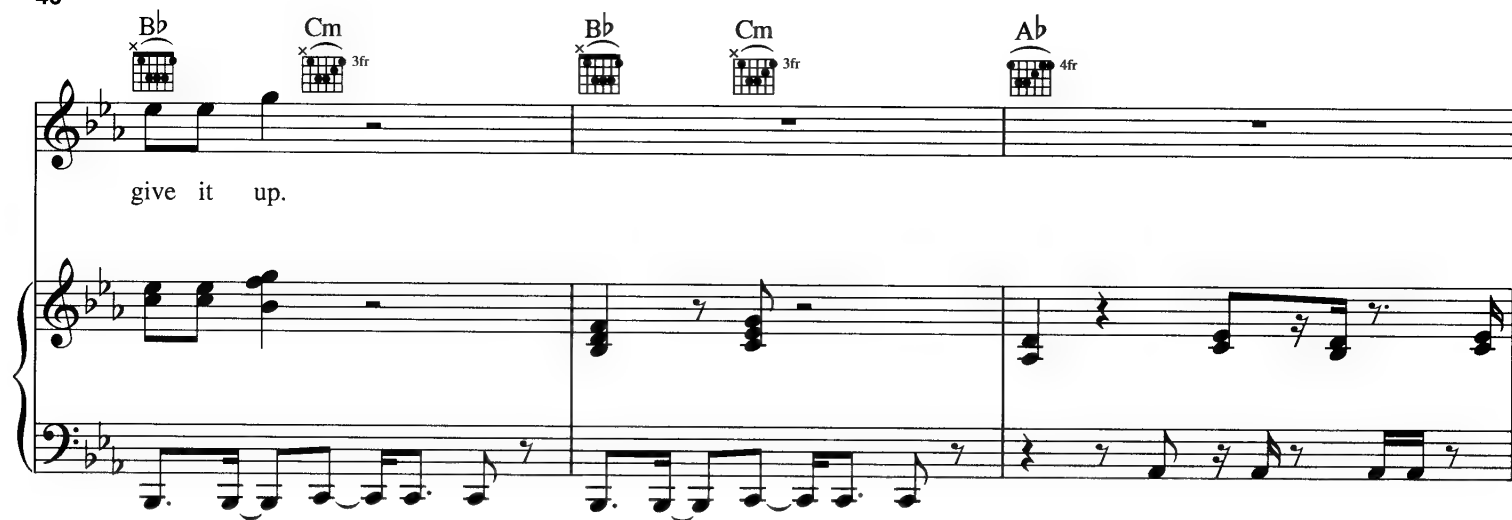




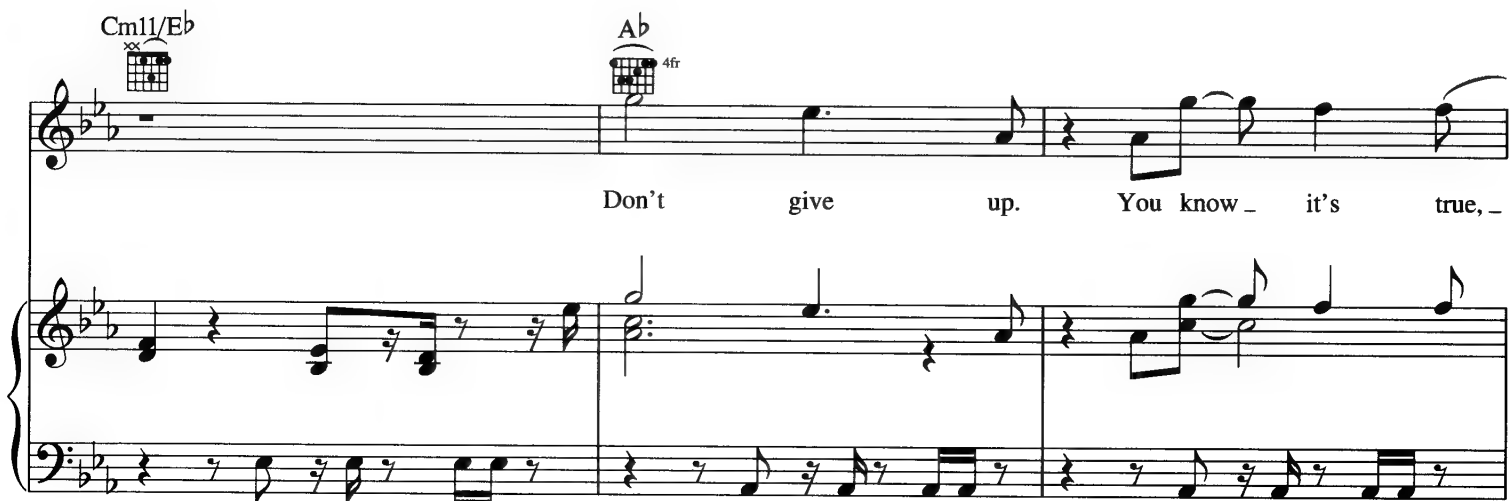

Don't give it up. Don't



give it up.



Don't give up. You know _ it's true, _



47

Cm11

Ab7 4fr

got - ta do what you wan - na do.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a piano staff (bottom). The key signature is C minor (three flats) and the time signature is 4/4. The guitar part includes a melodic line with a capo on the 4th fret and a bass line with a capo on the 4th fret. The piano part provides harmonic support with chords and a bass line. Chord diagrams for Cm11 and Cm11/Eb are shown above the guitar staff.

— what you wan - na do. — Ah, yeah.



Don't give it up.



You know _ it's true, _ got - ta do _ what you _ wan - na do. _



N.C.



Don't wor-ry if the sun don't shine. _

— You've seen it be - fore. _ You don't need to wor - ry.

Ev - 'ry day's an up - hill climb. _ Noth - ing has changed, _ be - lieve me when _

— I tell _ you.

Ab 4fr

Don't give it up.



Cm11



Ab 4fr

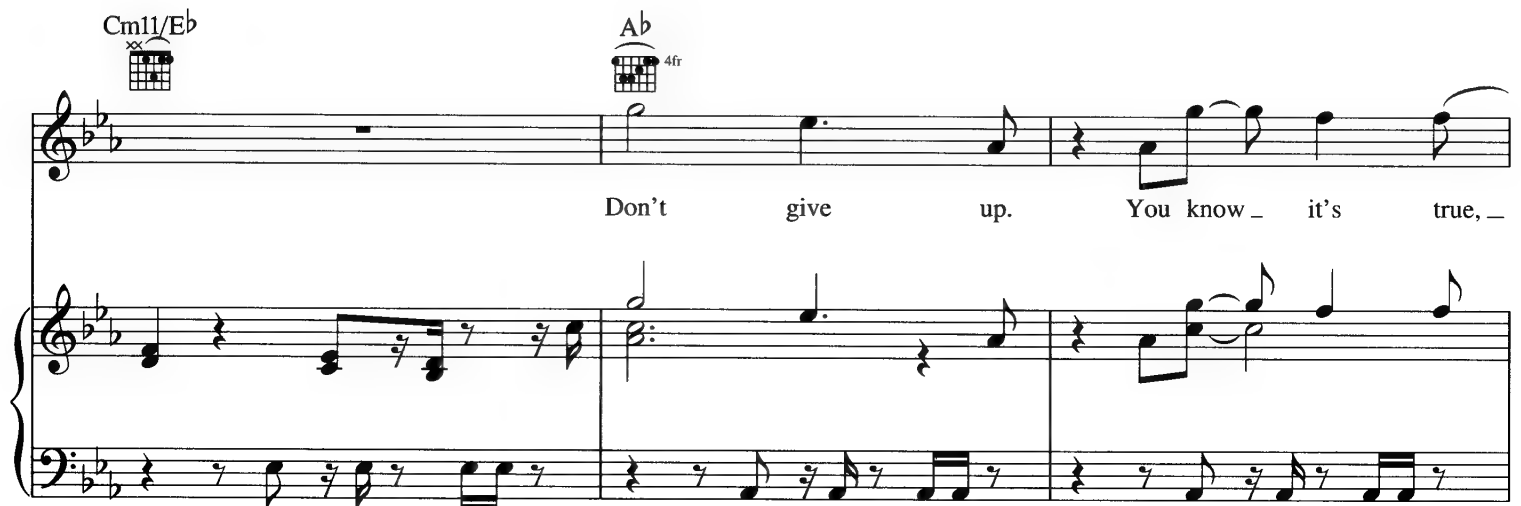
Cm11



Cm11/Eb

Ab 4fr

Don't give up. You know _ it's true, _



Cm11



Ab



got-ta do what you wan-na do.

Cm11



Cm11/Eb



Ab



Don't give up. You don't have to.

Cm11



Ab



Got-ta do what you wan-na do.

Ah, yeah.

Cm11



Cm11/Eb

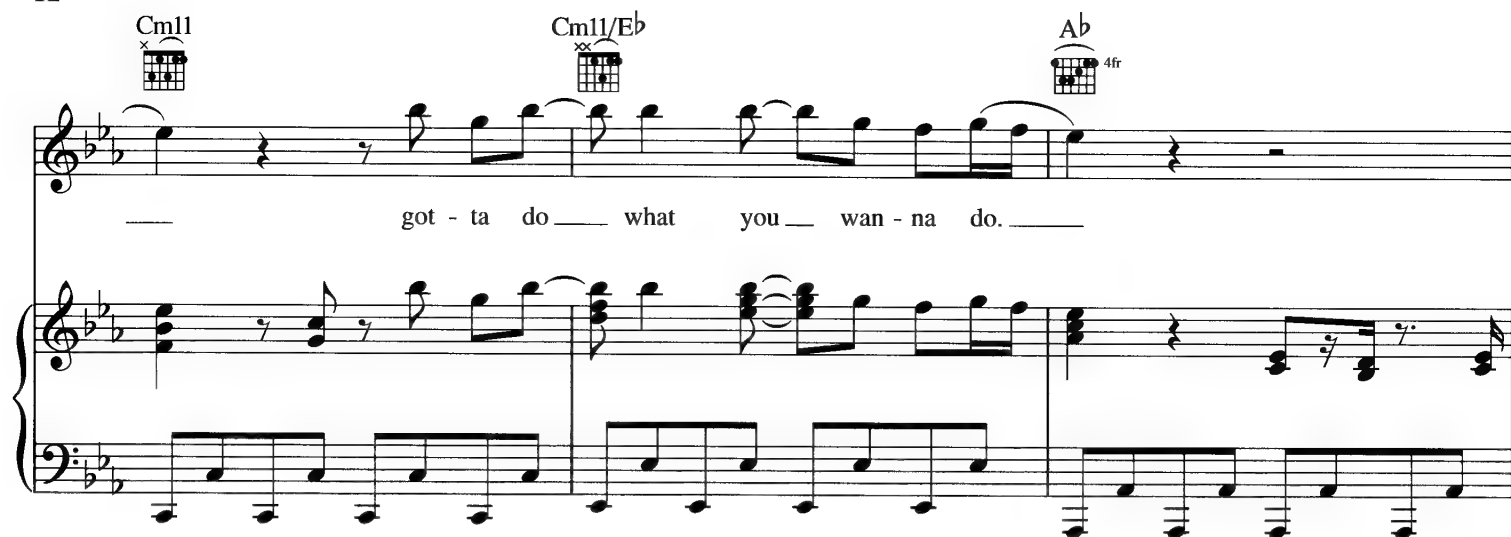


Ab



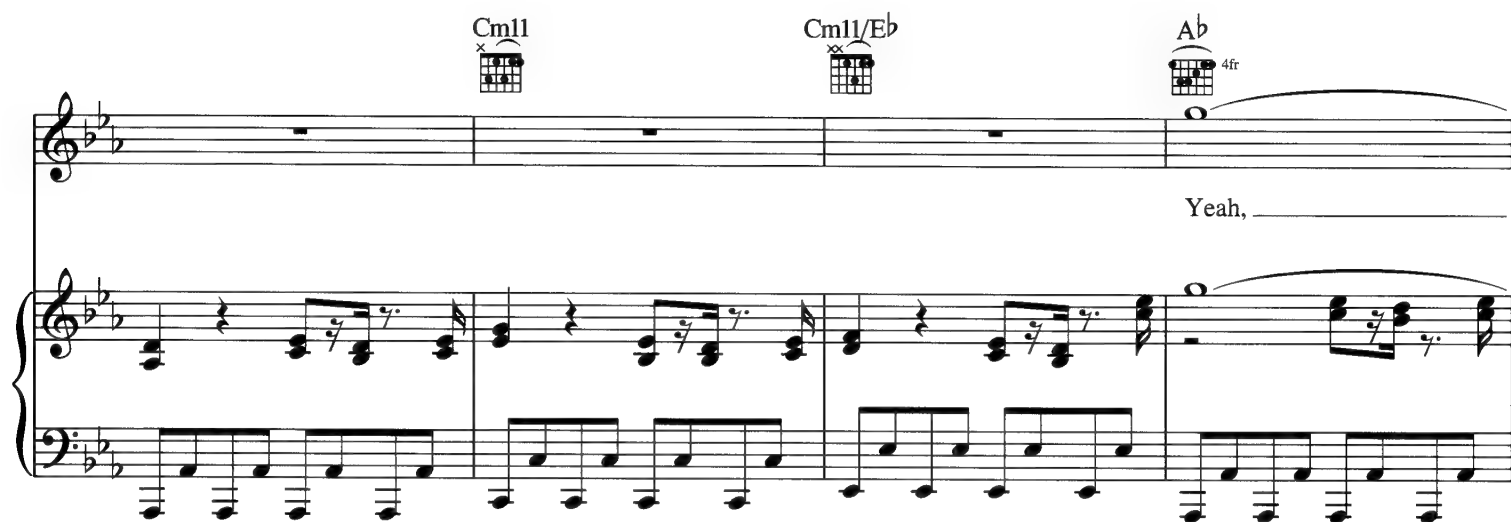
Don't give it up. You know it's true,

Cm11 Cm11/Eb Ab 4fr



got - ta do what you wan - na do.

Cm11 Cm11/Eb Ab 4fr



Yeah,

Cm11 Ab 4fr



yeah, yeah.

Cm11



HAVE YOU EVER REALLY LOVED A WOMAN?

from the Motion Picture DON JUAN DeMARCO

Words and Music by BRYAN ADAMS,
MICHAEL KAMEN and ROBERT JOHN LANGE

Freely ♩. = 49

E \flat 3fr

Cm6

Moderately

D

N.C.

E \flat 3fr

1. To real - ly love a wom - an, _____ to un - der -

2., 3. (See additional lyrics)

Cm6 3

D

stand her, _____ you got - ta know her deep in - side; _____ hear eve - ry


B \flat (add9) 6fr

F/A

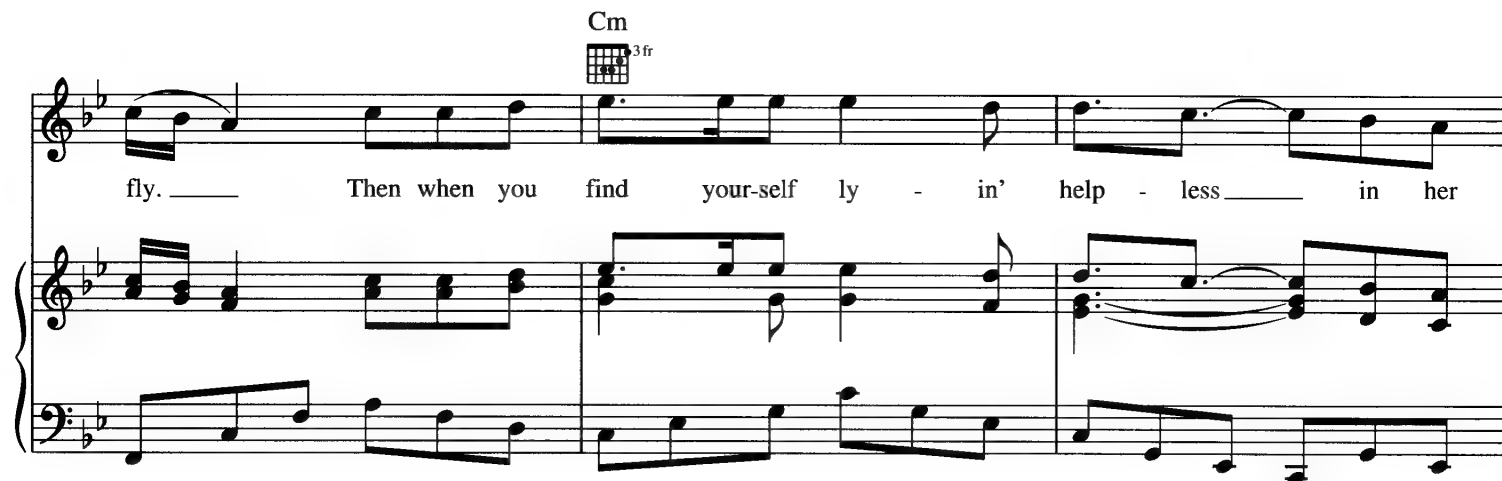
Gm 3fr

F

thought, _____ see eve - ry dream, _____ n' give her wings when she wants to

Cm  3fr






fly. ____ Then when you find your-self ly - in' help - less ____ in her



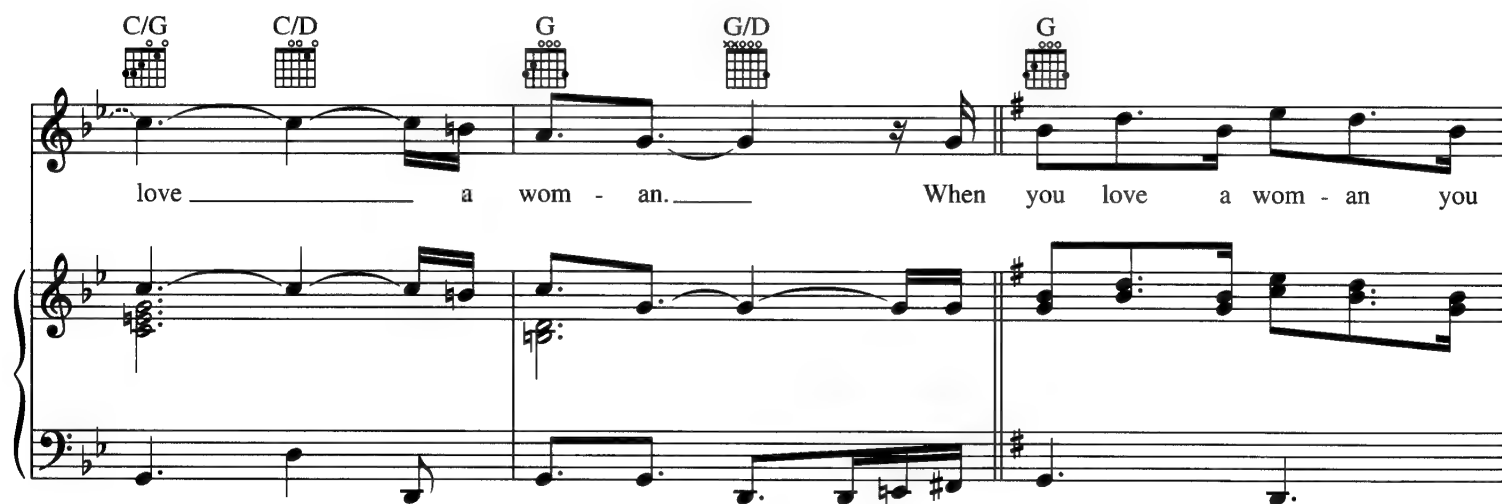
Dsus  3  Dsus  D  % only C/G  C/D 

arms, ____ ya know ya real - ly love, ____



C/G  C/D  G  G/D  G 

love ____ a wom - an. ____ When you love a wom - an you



D 

tell her that she's real - ly want - ed. ____ When



D9
x 4frG
ooo

you love a wom - an you tell her that she's _____ the one, _____

G/F#

Em7

Edim

she needs some-bod - y to tell her that it's gon - na last _

Am7

D9
x 4fr

Am7

D7

Am7

D9
x 4fr

for - ev - er. _____ So tell me have you ev - er real - ly,

Am7

D7

To Coda ⊕

G
ooo

1

N.C.

real - ly real - ly ev - er loved _____ a wom - an? _____

2. To real - ly _____ love a

2

E \flat
3fr

You got to give her some _ faith. hold her tight: a lit - tle

G

D7

ten - der - ness, you got - ta treat her _ right. She will be _ there for you _

G

D.S. al Coda

tak - in' good _ care _ of you. (Ya real - ly got - ta love _ your wom - an, _ yeah.)

CODA

G

Am7

D9
4fr

wom - an? Just tell me have you ev - er real - ly,

real - ly real - ly ev - er loved ____ a wom - an? Just

tell me have you ev - er real - ly, real - ly real - ly ev - er loved ____ a wom - an?

rit. *freely*

N.C.

Additional Lyrics

2. To really love a woman, let her hold you
 Till ya know how she needs to be touched.
 You've gotta breathe her, really taste her.
 Till you can feel her in your blood.
 N' when you can see your unborn children in her eyes.
 Ya know ya really love a woman.

When you love a woman
 You tell her that she's really wanted.
 When you love a woman
 You tell her that she's the one.
 Cuz she needs somebody to tell her
 That you'll always be together
 So tell me have you ever really,
 Really really ever loved a woman.

3. Instrumental

Then when you find yourself
 Lyin' helpless in her arms.
 You know you really love a woman.

When you love a woman *etc.*

HEARTS ON FIRE

Words and Music by BRYAN ADAMS
and JIM VALLANCE

With a steady beat

Chords: Csus, C, G, C, F, C, G, C

Yeah!





mp

f

Some oth - er time, -

ty, some oth - er place, — might not have been —
the lights are down. — Ain't noth - ing mov -
some got it bad, — but you're the best —

Original key: B major. This edition has been transposed up one half-step to be more playable.

here stand - ing face to face. — Just wan - na tell —
 ing this — side of town. — So come on o -
 I ev - er had. — I nev - er wor -








ya I made up my mind. — You know I can't help — the way I
 ver. I ain't hard to please. — Oh ba - by, what you get — ain't al - ways
 ry. You're so fine. — Oh, from now on, babe, — I'm gon-na be







feel in - side. — Whoa, — this heart's on — fi - re. —
 what you need. — Whoa, — this heart's on — fi - re. —
 by your side. — Whoa, — this heart's on — fi - re. —




Right from the start it's been burn - ing for you. — Whoa, —
 It's get - ting hot - ter now, can't you see? — Whoa, —
 Right from the start it's been burn - ing for you. — Whoa, —

Am F C G To Coda

this heart's on fi - re. One thing, hon - ey,
this heart's on fi - re. From now on, babe, it's gon - na be
this heart's on fi - re. One thing, hon - ey,

1 Am F C G C F C

this heart's true, — yeah.

2 G C F G C G C G F

The streets are emp - you and me, — yeah.

G C G C G F Am F C

G F Am F C G

F Dm F A

Ris - ing to my feet I — can feel the heat. — Yeah, — it's tryin' to

G Dm F Am

pull me un - der. Run - ning through the night we — can make it right. — It's com-ing

G F C G C

on like thun - der. —

F C G C

D.S. al Coda

Some got it good, —

CODA Am F

this heart's true, — yeah.

Am F C G F

Fi - re. — It's burn - ing for you. —

Am F C G F

This heart's on — fi - re. — One thing, hon - ey, this heart's true, — yeah.

F C G C F C G C

HEAT OF THE NIGHT

Words and Music by BRYAN ADAMS
and JIM VALLANCE

With a strong Rock beat

Chords: Em7, A5/E, Em7, Em, Em7, A5/E, Em7, Em, Em7, A5/E, Em7, Em, Em7, A5/E, Em7, Em.

Lyrics:

I was caught in the cross - fire
Met a man with a mes - sage
Had to pay the pip - er
of a si - lent scream, —
from the oth - er side. —
to call the tune. —

Em7



A5/E



Em7



Em



where one man's night - mare
 Could-n't take the pres - sure,
 Said he'd be back some - day,

is an - oth - er man's dream.
 had to leave it be - hind.
 said he'd be back real soon.

G/A



A



G/A



A



Pull the cov - ers up high
 He said, "It's up to you,
 Pull the shades down low.

and pray for the morn - in' light.
 you can run or you can fight."
 You'll know when the time is right.

Em7



A5/E



Em7



Em



Spoken: Yeah! That's right!

C(add2)



D



'Cause you're liv - in' a - lone
 Bet - ter leave it a - lone
 When you're ly - ing a - lone

in the heat of the
 in the heat of the
 in the heat of the

Em7 A5/E

1 Em7 Em

2, 3 Em7 Em D

night. ____
night. ____
night. ____

In the

G D/F#

heat of the night ____ they'll be com - in' a - round, ____ they'll be

Em C

look - in' for an - swers, they'll be chas - ing you down. ____ In the

G D

heat of the night. ____

To Coda

C(add2) D

Where ya gon - na hide when it all comes down? Don't look back, don't ev - er turn a - round.

Em7 A5/E Em7 Em Em7 A5/E Em7 Em D.S. al Coda

CODA C(add2) D

Where ya gon - na hide when it all comes down? Don't look back, don't ev - er turn a - round. In the

G D/F# Em

heat of the night _ they'll be com - in' a - round, _ they'll be look - in' for an - swers,

C G



chas - ing you down. — In the heat of the night. —



D C(add2)




Where ya gon - na hide when it all comes down?

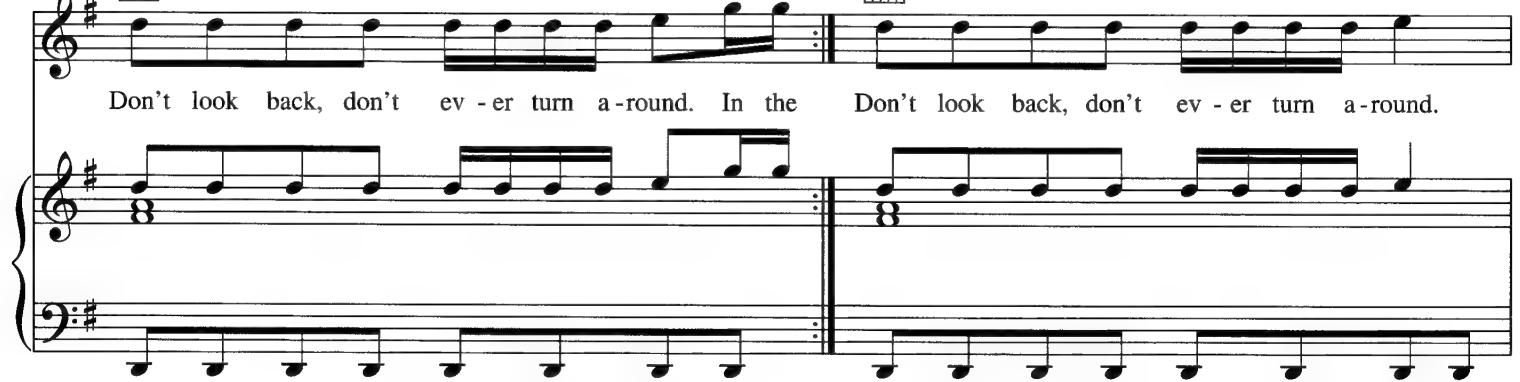


1 2



D D



Don't look back, don't ev - er turn a-round. In the Don't look back, don't ev - er turn a-round.



Em7 A5/E Em7 Em Em7 A5/E Em7 Em

HEAVEN

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Slow Rock

mf

C **Am** **C/G** **F5**

C **Am** **C/G**

F(add2) **C** **Am7**

Oh, think - in' a - bout all our
Oh, once in your life you will

G **Dm** **Am**

young - er years; _ there was on - ly you _ and me; _ we were
find some - one _ who will turn your world _ a - round; _ bring you

Bb(add2) Gsus G C Am7

young and wild ___ and free. ___ Now noth - ing can take ___ you a -
 up when you're feel - ing down. ___ Yeah, noth - ing could change _ what you

G Dm Am

way from me. ___ We've been down that road be - fore, _ but that's
 mean to me. ___ Oh, there's lots that I could say. _ Just

Bb(add2) F/A Gsus G

o - ver now. _ You keep me com - in' back for more. _
 hold me now, _ 'cause our ___ love will light the way. _ And

F G Am C F

Ba - by, } you're all ___ that I want when you're ly - in' here _ in my arms. I'm
 ba - by, }

find - ing it hard — to be - lieve we're in heav - en. And

love is all — that I need, and I found it there — in your heart. It

is - n't too hard — to see — we're in heav - en.

C Am C/G F(add2)

2

G Dm C/E

heav - en. I've been wait - ing for__ so

F G Am








long for some - thing__ to ar - rive;__ for love__ to come a - long.__

G/B C Dm C/E




Now our dreams are com - in' true,__

F C

through the good times__ and the bad.__ Yeah, I'll be














stand - in' there _ by _ you.

And

Repeat and Fade

ba - by, you're all _ that I want when you're ly - in' here _ in my arms. I'm





find - ing it hard _ to be - lieve we're in heav - en. And

love is all ___ that I need, and I found it there ___ in your heart. It

is - n't too hard ___ to see ___ we're in heav - en, heav - en. _____

Optional Ending

ba - by, you're all ___ that I want when you're ly - in' here ___ in my arms. I'm

find - ing it hard ___ to be - lieve we're in heav - en.

(Everything I Do)

I DO IT FOR YOU

from the Motion Picture ROBIN HOOD: PRINCE OF THIEVES

Words and Music by BRYAN ADAMS,
ROBERT JOHN LANGE and MICHAEL KAMEN

Slowly

Guitar (Capo I) → C

Piano → D \flat

Gsus/C

A \flat sus/D

F/C

G \flat /D \flat

Gsus/C

A \flat sus/D \flat

C

D \flat

Csus2

D \flat sus2

G/C

A \flat /D \flat

F

G \flat

Gsus

A \flat sus

G

A \flat

C

D \flat

Csus2

D \flat sus2

G/C

A \flat /D \flat

 **F**
 **C/G**
 **G**
 **Dm**
 **C**
G♭ **D♭/A♭** **A♭** **E♭m** **D♭**

find me there you'll — search — no more. Don't tell me it's not worth fight - ing
 give it all I would sac - ri - fice. Don't tell me it's not worth fight - ing

 **Dm**
 **C/D**
 **Dm**
 **C**
E♭m **D♭/E♭** **E♭m** **D♭**

for. You can't tell me, it's not worth dy - ing
 for. I can't help it, there's noth - ing I want

 **C**
D♭

for. } You know it's true, _____ ev - 'ry - thing I
 more. }

 **Gsus**
 **A♭sus**
 **1 C5**
 **D♭5**

do, I do it for — you.

2

 **Db**

 **Csus**

 **Db**

 **Bb**

Db **3fr** **Db** **Cb**

— you. There's no love like

 **Eb**

 **Bb**

Fb **Cb**

your love, — and no oth - er could give

 **F**

 **C**

Gb **Db**

more — love. There's no — way, — un - less

 **G**

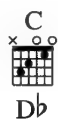
 **D**

Ab **Eb**

you're — there all the time, — all the

A \flat A \flat susG \flat (add2)

way, — yeah. —

D \flat
G \flat (add2)D \flat
E \flat mA \flat A \flat susA \flat

Oh, you can't tell me it's not worth try - ing for. I can't

Dm
Ebm

G
Ab

C
Db

Csus
Db sus

C
Db

help it, there's noth - ing I want more.

Yeah, _ I would fight _ for you, _ I'd

G
Ab

Gsus
Ab sus

G
Ab

F
Gb

lie _ _ _ _ _ for you, _ _ _ _ _ walk the mile for you, _ _ _ _ _ yeah, _ I'd

Fm
Gbm

C/G
Db/Ab

die for _ _ _ _ _ you. _ _ _ _ _

You know it's true,

ev - 'ry - thing I

Gsus
Ab sus

G
Ab

F
Gb

F6
Gb6

C
Db

do, oh, _ _ _ _ _ oh,

I do it for _ _ _ _ _ you.

rit.

I FINALLY FOUND SOMEONE

from THE MIRROR HAS TWO FACES

Words and Music by BARBRA STREISAND, MARVIN HAMLISCH,
R.J. LANGE and BRYAN ADAMS

Moderately slow

B♭ maj7 **Gm9** **E♭ maj7** 3fr

mp

Cm7/F **B♭** **Gm7** 3fr

Male: I fi-n'lly found some-one who knocks me off my feet.

E♭ maj7 3fr **E♭ m6**

I fi - n'lly found the one — that makes me feel com - plete.

B♭ **Gm7** 3fr

Female: It start - ed o - ver cof - fee. We start - ed out as friends.

Cm7
3fr

Cm7/F

It's fun - ny how from sim - ple things — the best things be - gin.

G

Em7

Male:
— This time it's dif - f'rent. It's all be-cause of you. —

Cmaj7

Cm
3fr

It's bet - ter than it's ev - er been — 'cause we can talk it through.

G(add9)

Em7

Female:
My fav - 'rite line — was, "Can I call you some - time?" —

Cmaj7 **Cm** 3fr

It's all you had to say — to take my breath a - way. _

E

Both: This is it. Oh, — I fi - n'lly

Amaj7 **Am6** 5fr **E** 5fr

found some - one, some - one to share _ my life. I fi - n'lly

Amaj7 **Am6** 5fr **E** 5fr

found the one — to be with ev - 'ry night. *Female:* 'Cause what -

G#sus G# C#m C

ev - er I do, _____ *Male:* it's just got to be you. *Both:* My

dim.

E/B F#m7/B E

life has just be-gun. I fi - n'ly found some - one. _____

mp

C#m7 Amaj7 E/F# F#

B G#m7

Male: Did I keep you wait - ing? I a - pol - o - gize. _
Female: I did - n't mind. _____ Ba - by, that's fine. _

mf

Emaj7 Em6

I would wait for - ev - er just to know _ you were mine. _ You know,
just to know _ you were mine. _

B G#m7

I love your hair. _ I love what you wear.
Are you sure it looks right? _ Is - n't it too tight? _

Emaj7 Em

You're ex - cep - tion - al. Both: I can't wait for the rest of my life.

F

This is it. Oh, _ I fi - n'ly

Bmaj7 Bbm6 F

found some - one, some - one to share — my life. I fi - n'ly

Bbmaj7 Bbm6 F

found the one — to be with ev - 'ry night. *Female:* 'Cause what -

Asus A Dm

ev - er I do, — *Male:* it's just got to be you.

Db F/C

Both: My life has just — be - gun. I fi - n'ly

Gm7/C Am7 Am7/D D7

found some - one. _____ Female: And what -

Gm7 3fr F/A

ev - er I do, _____ Male: it's just got to be _____ you. Female: My

dim.

Gm7/C

life has just be - gun. _____ Both: I fi - n'ly

mp

F Bbmaj7 F

found some - one. _____

rit. e dim. p

I'M READY

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately slow

G5 3fr

mf

G Em7

I'd like to see ya, thought I'd let
Ya left me a long note when you left

F Am

ya know. I wan - na be with -
me here, told me that love -

C G C/G D/G

— you ev - 'ry - day. —
— was hard to find. —

G Em7 F

'Cause I got a feel - in' that's be - gin - ning to grow,
But ba - by, it's eas - y and I'll make it clear,

Am C

there's on - ly one — thing I can —
there's on - ly one — thing on my —

Dsus2 G5 3fr

— say: }
— mind: } I'm — read - y to — love_

Bb C G5 3fr Dm

— you, — I'm — read - y

F(add2)  C  G5  3fr

to — hold — you. I'm — read — y

Bb  C  G5  3fr Dm 

to — love — you, — I'm — read — y

F(add2)  C 

to — hold — you. I'm

Csus  3fr C  G  Em7 

read - y as I'm — gon - na be. —






Chord diagrams: F, Am, C

Chord diagrams: G, 1 C/G D/G, 2 C/G D/G

Chord diagrams: G, Em7, F

Chord diagrams: Am, D

N.C.

G5 3fr

I'm — read — y

Bb C G5 3fr

{ (1.,2.) to — love — you, — }
{ (3.-5.) yeah, I'm read — y. — }

I'm — read —

Dm F(add2)

y to — hold — you.

1-4 C 5 C

{ Ooh, — }
{ Ba - by }
{ Can't you hear me }
{ Ba - by }

I'm — read — I'm

Csus
3fr

C

read - y as I'm _____ gon - na be. _____

G5
3fr

G(add2)

rit.

IT'S ONLY LOVE

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately

Chord diagrams: D, C(add9), A, Bb, F

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a series of chords: D, C(add9), A, Bb, and F. The melody is played in the right hand, and the bass line is in the left hand.

1, 2 3

Chord diagrams: D, C(add9)

The vocal entry begins with a rest for 1 and 2 measures, followed by a quarter note in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

When the feel - in' is end - ed, there ain't
heart has been bro - ken, hard ____
shat - tered, ____ ain't ____


Chord diagrams: A, Bb, F

The vocal entry continues with the same eighth-note pattern in the right hand and bass line in the left hand.





no use pre - tend - in'. Don't ya wor - ry, Well, it's on - ly love. When your
words have been spo - ken, it ain't eas - y, but it's on - ly love. And if your
noth - in' else mat - ters. It ain't o - ver, it's ____ on - ly love. If your








world has been shat - tered, ain't noth - in' else mat - ters. It ain't o - ver, Well, it's on - ly
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly






To Coda

love, and that's all. Yeah. _
 love, love. _
 love, yeah, _ that's all. _



1 2

If your


C Dm




You can live with - out the ag - gra - va - tion.




Bb Gm7




Ya got - ta wan - na win. _ Ya got - ta wan - na win. _



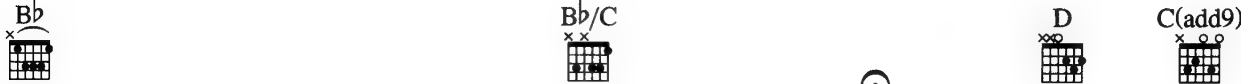
C Dm




You keep look - in' back in des - per - a - tion



Bb Bb/C D C(add9)



o - ver _ and o - ver _ and o - ver _ a - gain.



1, 2

3

D.S. al Coda

When your world is

CODA

D C(add9) A Bb

F D C(add9)

A Bb F

Yeah, it ain't eas - y, ba - by. It's on - ly love, and that's all.

KIDS WANNA ROCK

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Driving Rock

N.C. *mf* E N.C.

Turned — on the ra - di - o,
- don to L. A.,

sound - ed like a dis - co. Must - a
talk - in' 'bout the new wave. For a

A7

turned the dial ____ for a cou - ple of hair miles, ____ but I
cou - ple of bucks ____ you get a weird hair - cut and

E B

could - n't find no rock 'n' roll. This com - pu - ter - ized crap ain't
waste your life a - way. A - round the world _ or a -

E

get - tin' me off. ____ Ev - 'ry - where I go, the kids wan - na rock.
round _ the block, _ ev - 'ry - where I go, the kids wan - na rock.

1

N.C.

E5

2

E7

G

Lon - Get me my D. —

J., I got some-thing he's got - ta play.

A

C7

D7

I wan - na hear it, I can't — wait. So turn it up,

1

N.C.

E5

2

E7

G

Lon - Get me my D. —

J., I got some-thing he's got - ta play.

A

C7

D7

I wan - na hear it, I can't — wait. So turn it up,

turn it up! Yeah! Whoa!

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into three measures. The first measure shows the vocal melody and piano accompaniment. The second measure shows the vocal melody and piano accompaniment. The third measure shows the vocal melody and piano accompaniment. Above the first measure, there is a guitar chord diagram for C major. Above the second measure, there is a guitar chord diagram for A major. The score is written on a grand staff with a treble and bass clef. The vocal line is written in the treble clef, and the piano accompaniment is written in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a steady eighth-note pattern in the left hand. A guitar chord diagram for the E major chord is shown above the treble staff, indicating the fret positions for the strings.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody is in the treble staff, and the bass line is in the bass staff. The score consists of three measures. The first measure has a treble staff with a half note G#4 and a quarter note A#4, and a bass staff with a half note G#2 and a quarter note A#2. The second measure has a treble staff with a half note B#4 and a quarter note C#5, and a bass staff with a half note B#2 and a quarter note C#3. The third measure has a treble staff with a half note D#5 and a quarter note E#5, and a bass staff with a half note D#2 and a quarter note E#2. A guitar chord diagram for a C major chord is shown above the third measure.

A



B



E



1

2

Kick — down the bar - ri - cades, lis -

A7

- ten what the kids say. From time to time, — peo - ple

E G A

change their minds — but the mu - sic is here to stay. I've

B

E N.C.

seen it all — from the bot - tom to the top. Ev - 'ry - where I go, the

B

kids wan - na rock. A - round the world _ or a - round the block, _

E N.C.

B

ev - 'ry - where I go, the kids wan - na rock. Yeah!

E N.C.

Ev - 'ry - where I go, the kids wan - na rock.

molto rit.

LET'S MAKE A NIGHT TO REMEMBER

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE



$\text{♩} = 88$



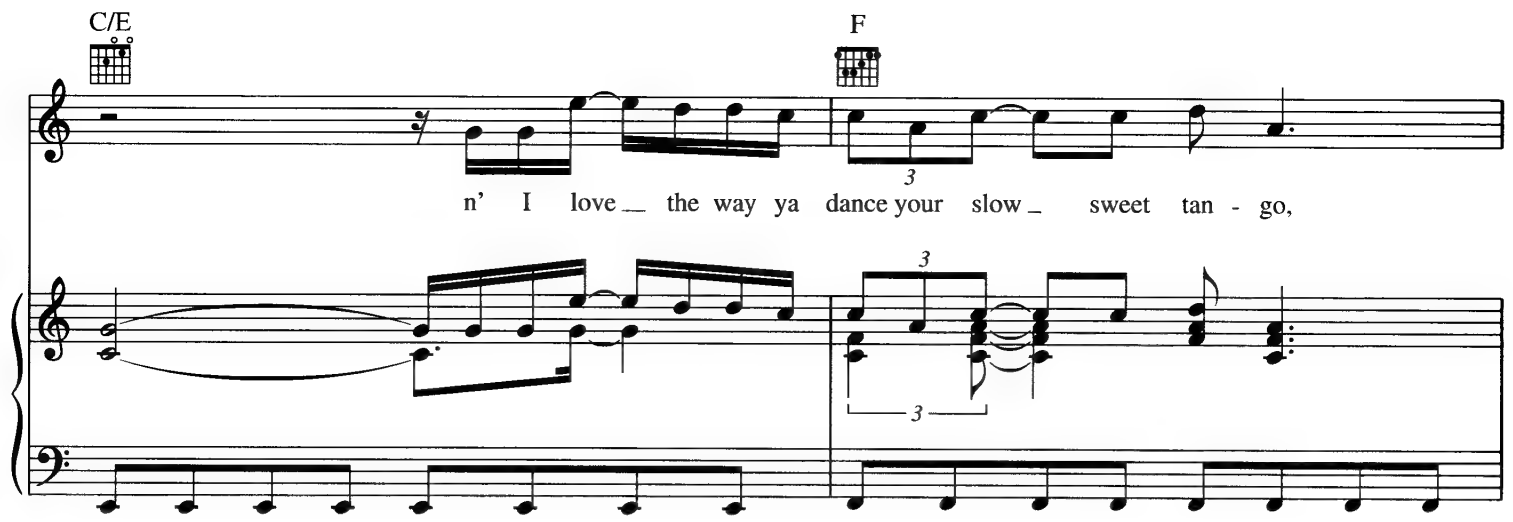
mf

1. I love the way ya look to - night, —
2. (See additional lyrics)

with your hair hang-in' down on your shoul - ders. —

C/E  F 

n' I love — the way ya dance your slow — sweet tan - go,



G  1° only

the way ya wan - na do eve - ry - thing but talk, —



Am  F 

and how ya stare at me with those 'un - dress me' eyes. —



C  G 

Yourbreath on my bod - y makes me warm in - side. — Let's make



Am F G

out, let's do some-thing a - maz - ing...

C C/E G

Let's do some-thing that's all ____ the way. ____ 'Cuz I ____

F G

nev - er touched some - bod - y like the way I touch your bod - y, now I

nev - er want to let your bod - y go. ____ Let's make a

(2°)

C F(add9) C

night to re - mem - ber from Jan - u - a - ry to De -

F(add9) C F(add9) F(add9)/G

cem - ber. Let's make love to ex - cite us; a mem - o -

C F(add9) G

ry to ig - nite us. Let's make hon - ey, ba - by, soft and

F G

ten - der. Let's make su - gar, dar - lin': sweet sur -

F C

ren - der. Let's make a night to re -

F 1 N.C.



mem - ber all life long.


C F/C C





C F/C C

G 2 N.C.


G 2 N.C.



Fmaj7  G 




Am  C  F  C/G 

Oh — well I



G  C 

think a - bout ya all the time, — can't you —



G  Am 

see, you drive me out - ta my mind. — Well, I'm —



F Dm

nev - er hold - in' back a - gain. _____ Ya I _____

F G

nev - er want this night _____ to end. _____ 'Cuz I've _____

F G

nev - er touched some - bod - y like the way I touch your bod - y, now I

N.C.

nev - er want to let your bod - y go. — Let's make a

D G(add9) D

night to re - mem - ber from Jan - u - a - ry to De -

G(add9) D G(add9) G(add9)/A

cem - ber. Let's make love _____ to ex - cite _ us; a mem - o -

D G(add9)

ry _ to ig - nite _ us. Let's make

A G

hon - ey, ba - by, soft and ten - der. Let's make

A

G

su - gar, dar - lin'; sweet sur - ren - der. Let's make a

D

G




night to re - mem - ber

N.C.

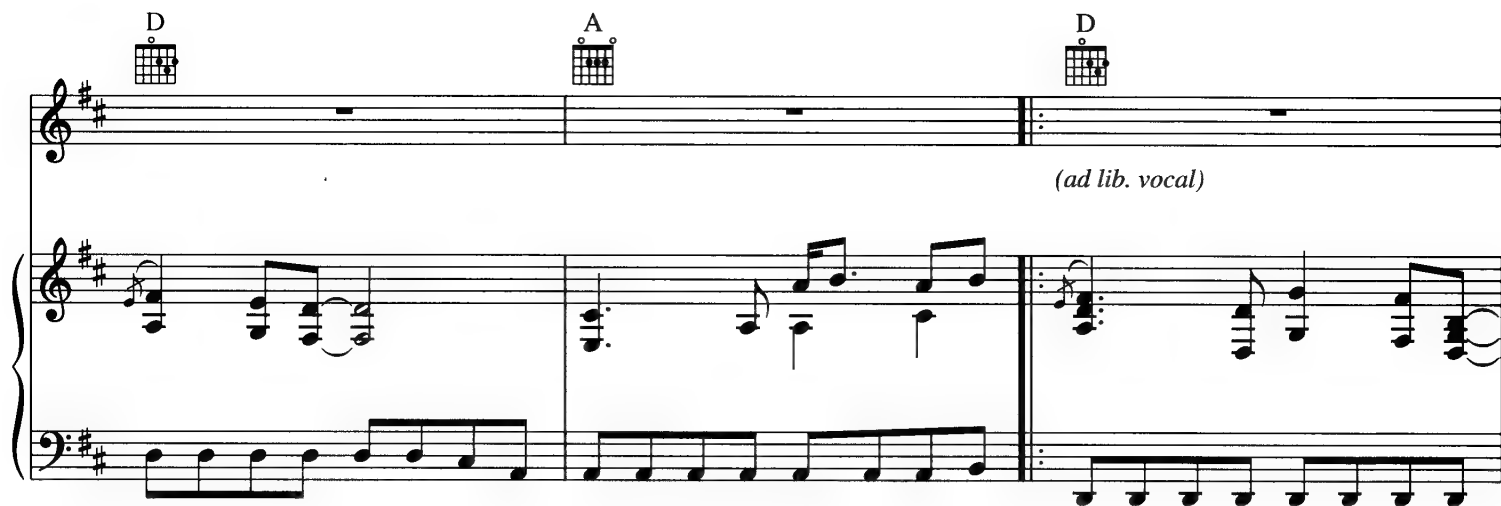
all all life long.


Dsus


D

(ad lib. vocal)







Play 5 times for fade



Additional Lyrics

2. I love the way ya move tonight.
 Beads of sweat drippin' down your skin.
 Me lying here n' you lyin' there.
 Our shadows on the wall and our hands everywhere.

Let's make out, let's do something amazing.
 Let's do something that's all the way.
 'Cuz I've never touched somebody
 Like the way I touch your body.
 Now I never want to let your body go.

Let's make a night to remember, *etc.*

ONE NIGHT LOVE AFFAIR

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderate Rock

B

E

B

E

B

E

B

G#m

f

mf

1 **E**

2 **E**

You're the si -

- lent type ____

- in' breaks ____

Instrumental solo

we go ____ and you caught ____ my eye, ____

our sep - 'rate ways. ____

but I nev - er thought ____ that I'd ____ be touch - in' you. ____

If the night ____ was made ____ for love, ____ it ain't for keeps. ____

F# E B

How was I _____ to know ____
But I lose _____ con - trol ____

E B E

I'd let my feel - in's go ____ and that I'd ____
as I watch ____ you go. ____ All my sens -

B G#m F#

____ be yours ____ be - fore ____ the night was through? ____
____ es say ____ I'm in this much too deep. ____ Now you're out -

E D D/C#

To Coda

____ a reach. ____ One ____ night love ____ af - fair, ____

Bm G D

try - in' to make _ like we _ don't care. _ We were both reach -

A/C# Bm G A

- in' out _ for some - thin'.

D D/C# Bm

One _ night love _ af - fair, _ { 1., 2. pre - tend - in' it _
3. some - times life _

G D A/C#

_ ain't there. _ } Oh, _ and now _ we're left _ with noth -
_ ain't fair. _ }

Bm G B

- in.'

When the morn -

E B E

1

When the morn -

2 E

D.S. al Coda

Instrumental solo

CODA D D/C#

One _ night love _ af - fair, _

Bm G D

try - in' to make _ like we _ don't care. _ We were both reach -

A/C# Bm G A

- in' out ___ for some - thin'.

D D/C# Bm

One ___ night love _____ af - fair ___ some - times life _

G D A/C#

___ ain't fair. ___ Oh, ___ and now ___ we're left ___ with noth -

Bm G A

- in'.

Repeat and Fade Optional Ending

PLEASE FORGIVE ME

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Moderately slow

A5/G# Dsus2/F# A/E

D

E

A

E

F#m

C#m7

Dmaj7

It still

A/E

A

E

feels like _ our first night to - geth - er.
- er.

Feels like the first _ kiss,
Feels like the first _ touch.

F#m **C#m** **D**

and it's get - tin' bet - ter, ba - by. No one can bet - ter this. ____
 We're still get - tin' clos - er, ba - by, can't get close - e - nough. _

A **E**

I'm still hold - in' on, _ and you're still the one. _
 I'm still hold - in' on, _ you're still num - ber one. _

A **C#**

The first time our eyes _ met, same feel - in' I _ get
 I re - mem - ber the smell of your skin. I re - mem - ber ev - 'ry - thing.

F#m **C#7b9**

on - ly feels much strong - er. _ I wan - na love you long - er. ____
 I re - mem - ber all _ your moves. _ I re - mem - ber you, yeah. ____

A E A

3

You still turn the fi - re on. _____ } So if you're
I re - mem - ber the nights, you know I still do. _____ }

F#m A D

feel - in' lone - ly, don't. _____

f

E A

You're the on - ly one I ev - er want. _____ I on - ly

F#m A D E C#m7

wan - na make it good, _____ so if I love ya a lit - tle

F#m D A





more than I — should, please for - give me. I know not what I do.

mf

F#m A




Please for - give me. — I can't stop lov - in' you. Don't de -

D



ny me this pain I'm go - in' through. Please for -

A A/C#




give me — if I need you like I do. { Please } Oh, } be -

f

lieve me, _____ ev - 'ry word I say is true. Please for -

1
give me. _____ I can't stop lov-in' you.

dim. *mf*

It still

2
feels like _ our best times _ are to - geth - give me. _____ I can't stop lov-in' you. _

E Bm/D A E A E F#m A/E A E

F#m

D

F#m

E

F#m

*Guitar solo ad lib.**Solo ends* The one thing I'm sure _____ of

is the way we make _____ love.

The one thing I de - pend _____ on

is for us to stay _____ strong.

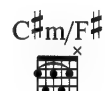
With ev - 'ry word and ev - 'ry breath_ I'm pray -



- in'. — That's why I'm say - in': Please for -



give me. I know not what I do. Please for - give me. — I can't stop lov-in' you.



Don't de - ny me this pain I'm go - in' through. Please for -



give me — if I need you like I do. Babe, be - lieve me, — ev - 'ry word I say is true.



Please for - give me _____ if I can't stop lov - ing you. _ Nev - er



leave me, _____ I don't know what I do. Please for -



give me. _____ I can't stop lov - in' you.



Can't stop lov - in' you.

RUN TO YOU

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Driving Rock

Guitar → Em7
(capo 2nd fret)

Piano → F#m7



A



B



F#m7

mf

1 G D
A E

2 G D Em
A E F#m

She says her
She's got a

G A Em
A B F#m

love for me — could nev - er die.
heart of gold, — she'd nev - er let me down.

Em G A Em
F#m A B F#m

But that - 'd change if she ev - er found out a - bout you and I.
But you're the one that al - ways turns me on and keeps me com - in' round.



A



E



F#m



A



E



Oh, but her love is cold. _____
I know her love is true, _____ but it's



F#m



A



E



D



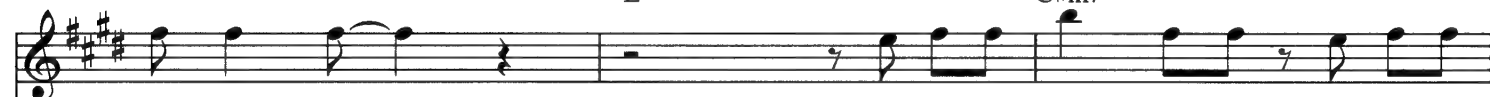
It would - n't hurt her if she did - n't know. _ 'Cause when it
so damn _ eas - y mak - in' love to you. _ I got my



E



C#m7



gets too much _ I need to feel your touch. } I'm gon - na
mind made up, _ I need to feel your touch. }



F#m



A



E



B



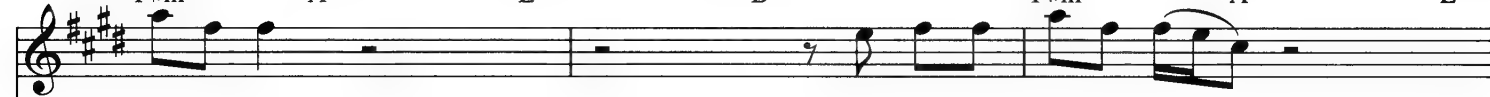
F#m



A

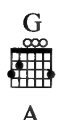
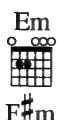
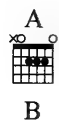


E



run to you, I'm gon - na run to you. _





'Cause when the feel - in's right _ I'm gon - na { run } all night. _ I'm gon - na

stay

1

Em

G

D

Em7

F#m A E F#m7

run to you

G

A

Em7

G

A

A B F#m7 A B

2, 3

Em

G

D

A

Em

G

D

F#m A E B F#m A E

run to you. Yeah, _ gon - na run to you. _

To Coda

A B Em F#m G A D A B

Oh, _ when the feel - in's right _ I'm gon - na run all night, _ I'm gon - na

Em F#m G A D E F#

run to you. _____

D/F# E/G# D C D

1 D E 2 Bm7 C#m7

Em F#m G A D B Em G D

F#m A E B F#m A E

A B

D.S. al Coda
(Take 2nd ending)

Oh, gon - na

CODA

Em F#m G D

F#m A E

run to you.

A Em G D A

B F#m A E B

Oh, when the feel - in's right I'm gon - na {run stay} all night, I'm gon - na

Em G D A

F#m A E B

run to you. Yeah, gon - na

Repeat and Fade

SOMEBODY

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderate Rock

F

G

mf

F

G

F

Em7

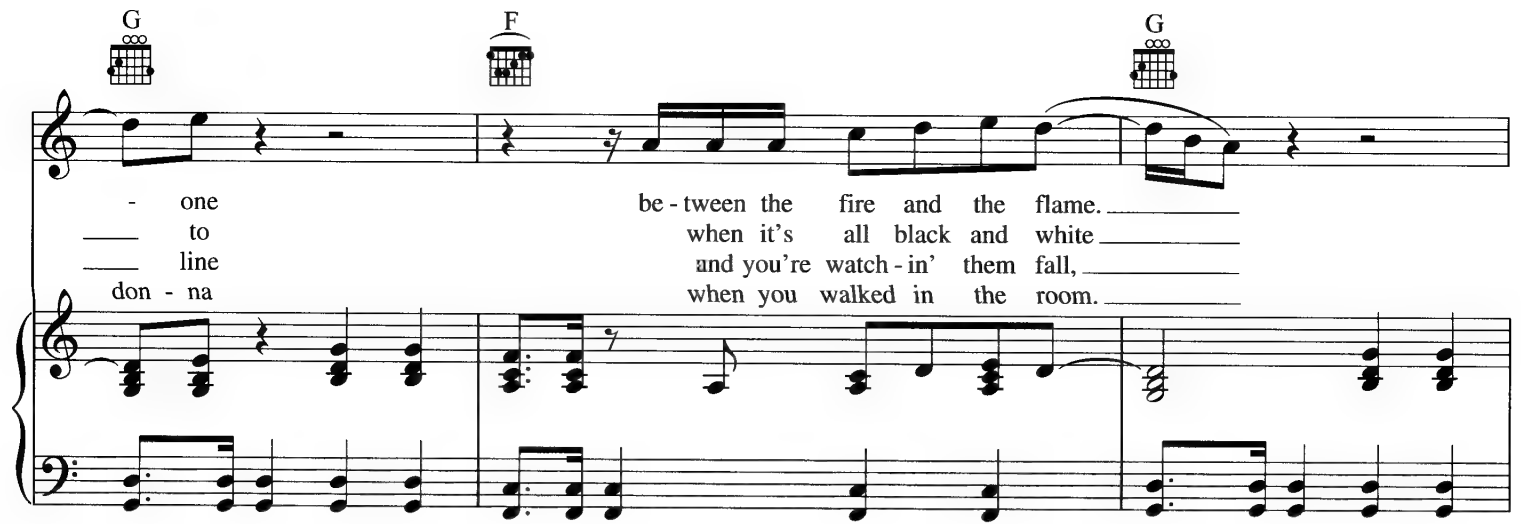
Am

F

I been look - in' for some -
Now who can you turn ____
When you're out on the front ____
I thought I saw the Ma -

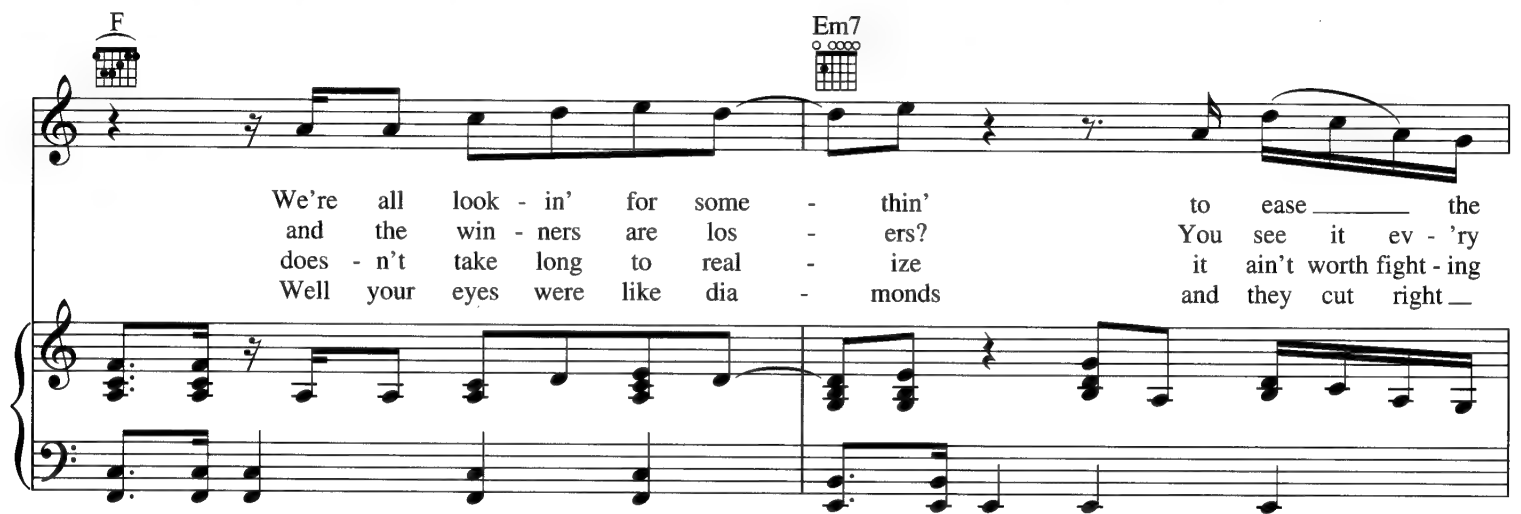
G F G

- one be - tween the fire and the flame. _____
 to when it's all black and white _____
 line and you're watch - in' them fall, _____
 don - na when you walked in the room. _____



F Em7

We're all look - in' for some - thin' to ease _____ the
 and the win - ners are los - ers? You see it ev - 'ry
 does - n't take long to real - ize it ain't worth fight - ing
 Well your eyes were like dia - monds and they cut right _____



Am

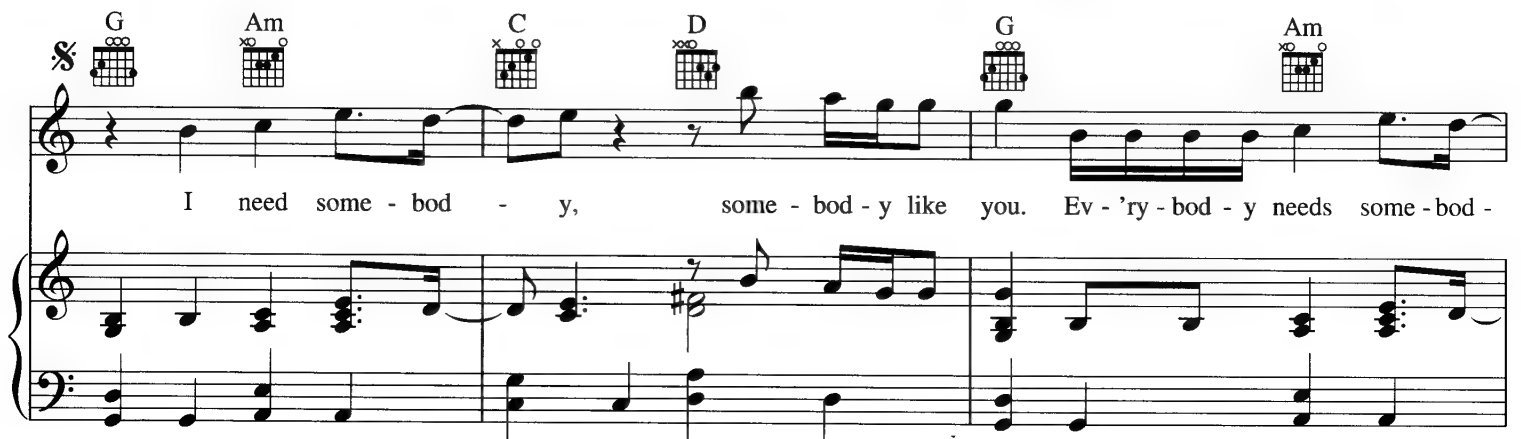
1, 3 G/A 2, 4

pain.
 night.
 for.
 through.



G Am C D G Am

I need some - bod - y, some - bod - y like you. Ev - 'ry - bod - y needs some - bod -



Chord diagrams: C, D, G, Am, C, D

To Coda

- y. I need some - bod - y. Hey, what a - bout

1 G Am C D D.C. 2 G Am

you? Ev - 'ry - bod - y needs some - bod - y. you? We all need some - bod -

Chord diagrams: C, D, F, G

- y.

Chord diagrams: F, G

Chord diagrams: F, Em7, Am

Chord diagrams: Bb, C

A - noth - er night, a - noth - er les - son learned; —

Chord diagrams: Bb/D, C, Bb

it's the dis - tance that keeps us sane. — But when the si - lence leads — to sor -

Chord diagrams: C, Dsus, D

— row, we do it all — a - gain, — all — a - gain. —

D.S. al Coda

CODA

G Am C D

you? Ev - 'ry - bod - y needs some - bod - y.

G Am C D G Am

I need some - bod - y, some - bod - y like you. Ev - 'ry - bod - y needs some - bod -

C D/F# G Am C D

- y. I need some - bod - y. Hey, what a - bout

G Am C D

you? We all need some - bod - y.

Repeat and Fade

STRAIGHT FROM THE HEART

Words and Music by BRYAN ADAMS
and ERIC KAGNA

Moderate Rock Ballad

C5



C



mf

I could start dream-ing but it

nev - er ends. _ As long as you're gone _ we may as well _ pre-tend. I've been

B \flat /F

F

B \flat /F

F

C/G

G

C

dream - ing _ straight from the heart. _

You say it's eas - y, but who's to say
I'll see you on the street some oth - er time, —

that and we'd be a - ble to keep it this way? But it's
and all our words would just fall out of line while we're

Bb/F F Bb/F F C/G G C

eas - i - er com - in' straight from the heart.
dream - ing straight from the heart.

Oh, give it to me straight from the heart. Tell me we can



















make { an - oth - er } start. — You know I'll nev - er go — as long as I know _


an - oth one - er more


1     2   

— it's com - in' straight from the heart. — — it's com - in' straight from the heart. _

Oh. —





Don't ev - er leave _ me, dar - lin'.

G Dm7(add4) Em7 Fmaj9

G C C/E F G C

Oh, — whoa, whoa. — Straight — from the heart. — Tell me we can

F G C G/B Am Cmaj7/G

make one more — start. — You know I'll nev - er go — as long as I know. —

F C/G G F G C

— Give it to me now, — straight — from the heart. — Tell me we can








make one more _ start. _ _ _ You know I'll nev - er go _ _ _ as long as I know _













_ it's com-in' straight _ from the heart. Give it to me! Oh _ no. _ _ _ oh no. _








Straight _ from the heart. _ _ _ You know I'll nev - er go _ _ _ as long as I know _

_ it's com - in' straight from the heart. _

rit.

SUMMER OF '69

145

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately bright

D

I got my

first real six - string; - bought - it at the five and dime;

A

D

A

played - it 'til my fin - gers - bled; was the sum - mer of

six - ty - nine. Me ___ and some guys from school
 Ain't ___ no use in com - plain - in' ___
 And ___ now the times are chang - in'; ___

D

had a band and we tried real hard. Jim - my quit and
 when you got a ___ job to do. Spend my eve - nin's down ___
 look at ev - 'ry - thing that's come and gone. Some - times when I

A D

Jo - dy got mar - ried; ___ I should - a known we'd nev - er get far.
 ___ at the drive - in, ___ and that's when I ___ met you.
 play that old six - string ___ I think a - bout you, won - der what ___ went wrong.

A

Oh, when I look back now, ___ that sum - mer seemed to
 Stand - in' on your ma - ma's porch, ___ you told ___ me that you'd
 Stand - in' on your ma - ma's porch, ___ you told ___ me that it'd

Bm A D

G Bm A

last for - ev - er, and ___ if I had the choice, ___
 wait for - ev - er. Oh, ___ and when you held my hand, ___
 last for - ev - er. Oh, ___ and when you held my hand, ___

D G Bm

yeah, ___ I'd al - ways wan - na be there. }
 I knew ___ that it was now or nev - er. } Those ___ were the
 I knew ___ that it was now or nev - er. }

A D

best days of my ___ life.

A

To Coda

1 2

Back in the sum - mer of

D **A**

six - ty - nine. —

F **Bb**

Man, — we were kill - in' time, — we were

C **Bb/D** **F**

young and rest - less, we need - ed to — un - wind. I guess

Bb **C**

noth - in' can last — for - ev - er, for - ev - er, — no!

cresc.

D A

Measures 1-4 of the first system. The vocal line contains whole rests. The piano accompaniment consists of a melody in the right hand and a bass line with a sustained pedal point. Chord diagrams for D and A are positioned above the staff.

D A

Measures 5-8 of the second system. The vocal line contains whole rests. The piano accompaniment continues with the same melodic and harmonic structure. Chord diagrams for D and A are positioned above the staff.

D.S. al Coda CODA D

Measures 9-12 of the third system. The vocal line includes the lyrics "Back in the sum-mer of six - ty - nine. _". The piano accompaniment continues. A Coda section is indicated, followed by a D chord diagram.

A Repeat and Fade Optional Ending D

Measures 13-16 of the fourth system. The vocal line includes the lyrics "It was the sum-mer of six - ty - nine. _". The piano accompaniment continues. A section labeled "Repeat and Fade" is shown, followed by an "Optional Ending" section with a D chord diagram.

THE BEST OF ME

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Moderate Rock



You got it!



Some-times words _ are hard _
may not al - ways know _



_____ to find. I'm look - ing for _____ that per -
_____ what's right, but I know I want _____ you here _



- fect line to let you know _ you're al - ways on _ my mind. _
to - night. Gon - na make this mo - ment last _ for all _ your life. _



Oh, Yeah, this is love, _ and I've
this is love, _ and it

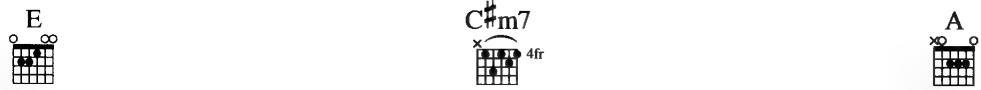


learned e - nough to know _ I'm nev - er let - ting go. _
real - ly means so much. _ I can tell from ev - 'ry touch. _




No, no, no. Won't let go. _
Can't get e - nough. _ } When you want _

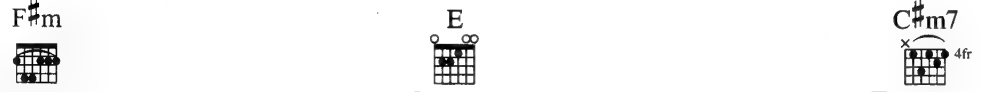
E C#m7 A



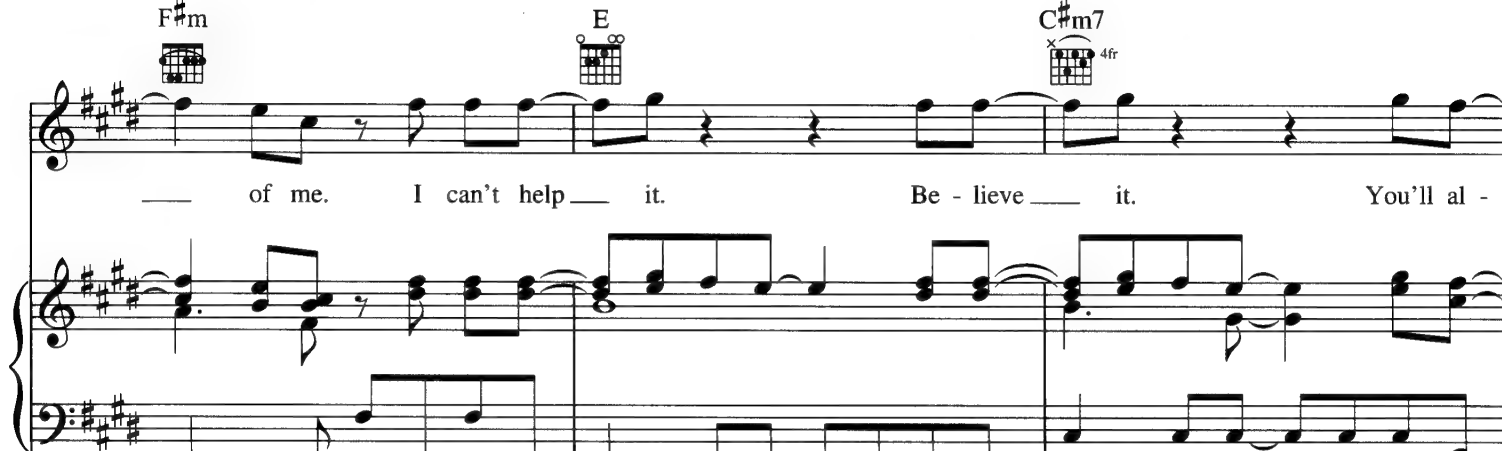
— it, when you need — it, you'll al - ways have — the best —



F#m E C#m7



— of me. I can't help — it. Be - lieve — it. You'll al -




1 A F#m



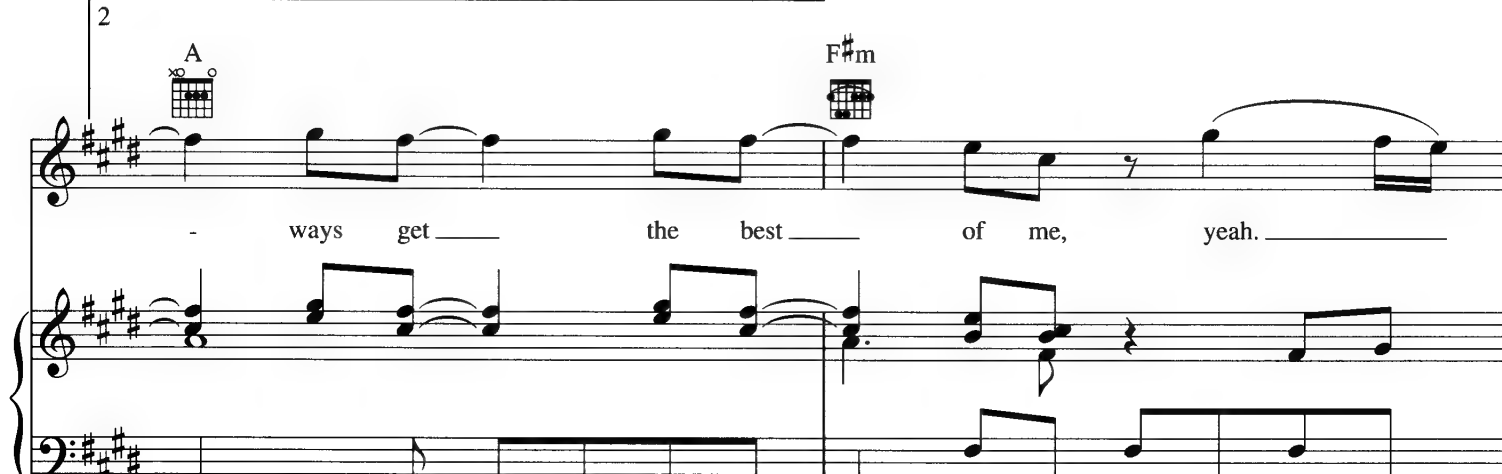
- ways get — the best — of me. I



2 A F#m



- ways get — the best — of me, yeah. —
























The best of me.

Oh. _____

Oh, _____ this is love, _ and I've

learned e-nough to _____ know _____ I'm nev - er let - ting go. _

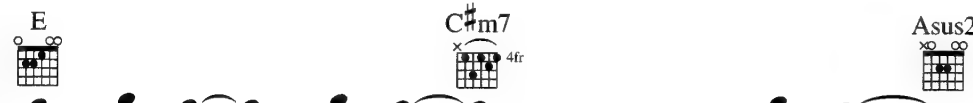
E G#m B



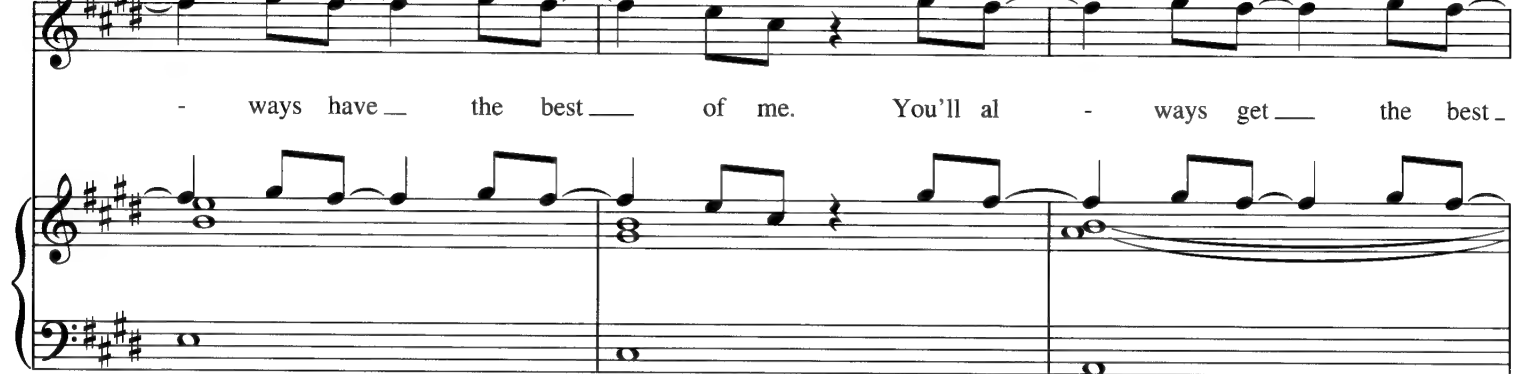
No, no, no. Won't let go. You'll al -



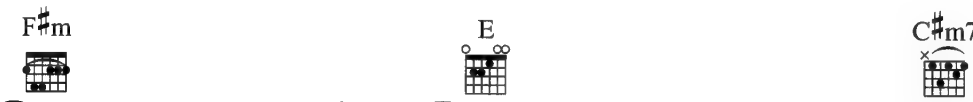
E C#m7 Asus2



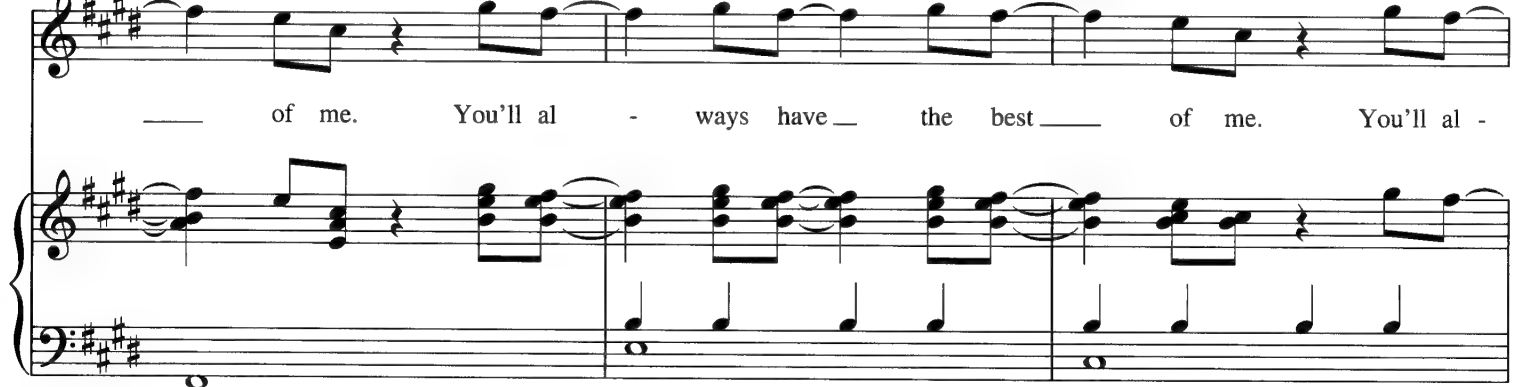
- ways have the best of me. You'll al - ways get the best -



F#m E C#m7



of me. You'll al - ways have the best of me. You'll al -



Asus2 B5



- ways get the best of me. When you want -



F# **D#m7**

it, when you need ___ it, you'll al -

B **G#m** **F#**

- ways have _ the best ___ of me. I can't help ___ it. Be - lieve _

D#m7 **B** **G#m**

Repeat and Fade

___ it. You'll al - ways get ___ the best ___ of me. When you want _

Optional Ending

B **G#m** **F#**

- ways get ___ the best ___ of me.

THE ONLY THING THAT LOOKS GOOD ON ME IS YOU

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Moderate Rock

Chord Diagrams:





- D5 (5 fr):** D5 (5 fr)
- C5 (3 fr):** C5 (3 fr)
- G5 (3 fr):** G5 (3 fr)

Lyrics:

Well I don't look good in no Ar - ma - ni suits, no
sat - is - fied with Ver - sa - ce style. Put those

Guc - ci shoes or de - sign - er boots. I've tried the lat - est lines from
pat - ent leath - er pants in the cir - cu - lar file. Some - times I think I might be

A to Z, but there's just one thing that looks good on me.
look - in' good, but there's on - ly one thing that fits like it should. }

The on - ly thing I want, — the on - ly thing I need, —













— the on - ly thing I choose, — the

 N.C.

on - ly thing — that looks good on me — is you. —

1







— I'm not

2

D5 5fr

C5 3fr

G5 3fr

D5 5fr

C5 3fr

G5 3fr

F

Ya, — it's you. —

It could on - ly be

C

Bb

you.

No - bod - y else will ev - er do.

F

A5 5fr

N.C.

Ya ba - by, it's you — that I stick to. —

The musical score is written for guitar and piano. The guitar part features a melody in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in the bass clef. The lyrics 'Ya, we stick like glue.' are written below the guitar staff. The score includes fretboard diagrams for the guitar: D5 (5fr), C5 (3fr), G5 (3fr), and D5 (5fr). The piano part consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand that mirrors the guitar's melody.

C5 3fr G5 3fr D5 5fr C5 3fr G5 3fr

The on - ly thing I want, —

D5 5fr

C5 3fr

G5 3fr

D5 5fr

the on - ly thing I need, — the on - ly thing I choose, —

C5 3fr G5 3fr D5 5fr C5 3fr G5 3fr Repeat and Fade

the on - ly thing _ that looks good on me _ is you.

THERE WILL NEVER BE ANOTHER TONIGHT

Words and Music by BRYAN ADAMS, JIM VALLANCE
and ROBERT JOHN LANGE

Moderate Rock







Put on ___ your best ___ dress, dar - ling. Can't you see ___ the time _

mf







___ is right? _ There will nev - er be ___ an - oth - er to - night. _





___ Yay! Come on!

A D/A E/A A D/A

If you got ___ your mo - tor run - ning then I got ___ my en -
Who cares _ a - bout _ to - mor - row? Let the wind ___ fill _

E/A A D/A E A

- gines on. ___ Say the word _ and dar - ling, we'll ___ be gone. _
___ your sails, _ A run - a - way train ___ rid - ing on ___ the rails. _

D A E A D/A

Out - side ___ the world _
We got ___ the bas -

E/A A D/A E/A

___ is wait - ing but we won't lose ___ con - trol. _
- es load - ed, home run, pow - er play. _ To -

A D E A D

So come on — now, and let the good — times roll. — }
 night's the night — we're go — ing all — the way. — }

A E

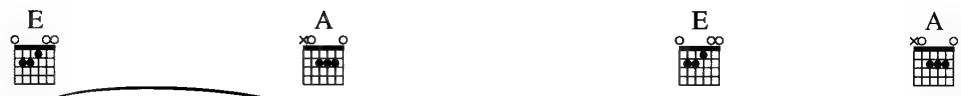
You got - ta ride your broom right in - to my — room,

F#m

kick off your shoes — and make your - self at — home. — Wave —

D D/E

— your lit - tle wand, weave — a lit - tle spell. Make — a lit - tle mag - ic, raise —



_____ some hell. _____ There will

The first system of music features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line starts with a half note, followed by a quarter note, then a half note with a slur over it. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

nev - er be _____ an - oth - er to - night. Come on, _____ ba - by, hold _

Three guitar chord diagrams are shown above the second system. From left to right: E major (open strings, 2nd fret on 4th string), A major (2nd fret on 1st, 2nd, and 5th strings), and D major (2nd fret on 1st, 2nd, and 5th strings).

_____ on tight. _ There will nev - er be _____ an - oth - er to - night. Well,

Five guitar chord diagrams are shown above the third system. From left to right: Esus4 (open strings, 2nd fret on 4th string), E9 (open strings, 2nd fret on 4th string), A major (2nd fret on 1st, 2nd, and 5th strings), E major (open strings, 2nd fret on 4th string), and A major (2nd fret on 1st, 2nd, and 5th strings).

1 I don't care _____ if it's wrong or right. _ We got noth - ing to lose, _____ just

Three guitar chord diagrams are shown above the fourth system. From left to right: D major (2nd fret on 1st, 2nd, and 5th strings), E major (open strings, 2nd fret on 4th string), and F# minor (2nd fret on 1st, 2nd, and 5th strings).

me and you. In your wildest dreams, never be another to-night.

D Esus D N.C. A

Yeah.

D E A D E

flash your diamonds, shine your lights. There will never be another

D E A E

er to-night. I don't care if it's wrong or right, 'cause we got

A D E

F#m **D** **Esus**

noth - ing to lose, _ just me and _ you. _ In your wild - est dreams, _

D **G**

nev - er be an - oth - er to - night. Some peo - ple, they're look - ing for

D **F#m**

par - a - dise. _ Well

E

oth - ers, they're search - in' for in - ner light. _



Well me, I'm just hav - ing the time of my life. _____






I'm head-ing out, yeah, — to check it out, — yeah! —

N.C.

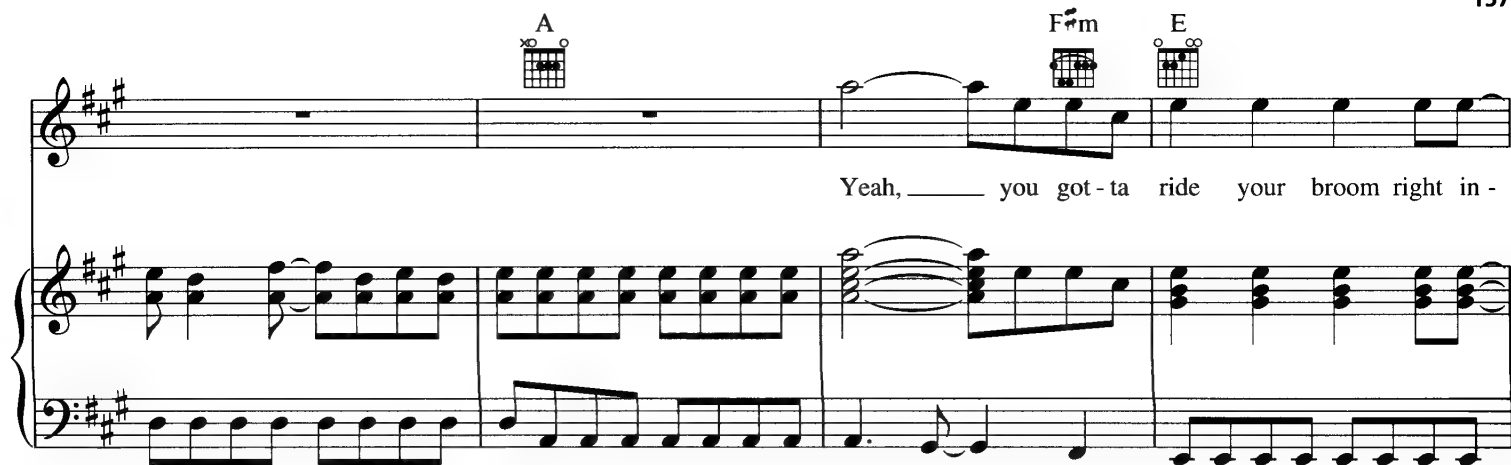


Check it out! —



A  F#m  E 

Yeah, _____ you got - ta ride your broom right in -



F#m  D 





- to my room, kick off your shoes, _ make your - self at home. Wave _



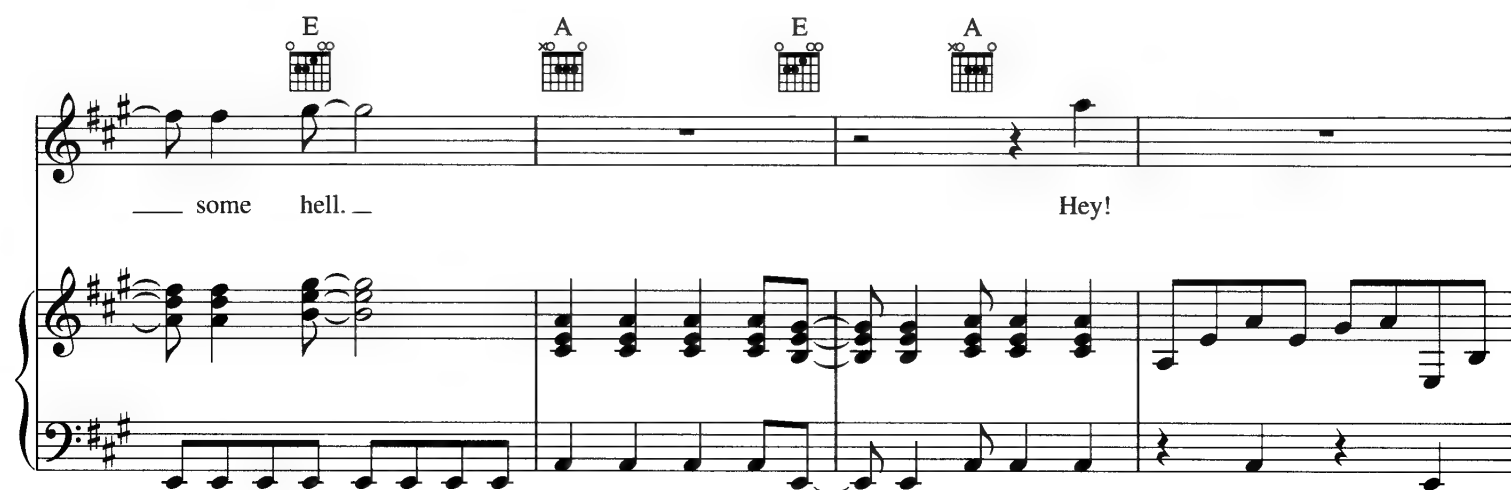
E  D/E 

_____ your lit - tle wand, weave _ a lit - tle spell. Make _ a lit - tle mag - ic, raise _



E  A  E  A 

_____ some hell. _ Hey!





There will nev - er be ___ an - oth - er to - night.



Come on ___ ba - by, hold ___ on tight. _ There will nev - er be ___ an - oth -



- er to - night. Flash _ your dia - monds, shine _ your lights. _ There will



nev - er be ___ an - oth - er to - night. Come on ba - by, oh yeah! _ There will

A E A D

nev - er be ___ an - oth - er to - night. I don't care ___ if it's

E A E A

wrong or right. _ There will nev - er be ___ an - oth - er to - night.

D E F#m D

Come on ba - by, hold ___ on tight. _ We got noth-ing to lose, _ just me and you. _ In your

Esus A

wild - est ___ dreams, _ there'll nev - er be an - oth - er to - night.

THIS TIME

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately fast Rock

Chords: A, D, G, E, A, D, G, E, A, D, G, E, D/A, A, F#m11, E

Lyrics:

I think a - bout her all
I've thought of ev - 'ry word

the time.
I'd say,

She's my fan - ta - sy.
give or take a few.

D/A **A** **F#m7**

An im - age burn - in' in my mind, _ call - in' out _
 But she turns and slow - ly walks a - way. _ What do I

E **D** **A/C#**

_ to me. _ While my i - mag - i - na - tion's run - nin' wild, _
 have to do? _ Hey, turn up your ra - di - o. _

Bm7 **E**

yeah, _ things _ are get - ting clear - er.
 Oh, _ there's some-thing I _ want you to know.

E **A** **D** **G** **Esus** **E**

Oh. _ } This time _ ev - 'ry - thing is al - right.
 Yeah! _ }

A D G E A D G

No way — she's gon - na get a - way. This time — ev -

Esus E A D

- 'ry - thing is eas - y. An - y day, _____

1 G E5 2 G E

I'm gon - na make her mine. I'm gon - na make her mine. —

A D G E A D G

Yeah, — I'm gon - na make her mine — this

E A D G E

time. _

A D G F#m

It's hard to take _ 'cause she's

mf

E F#m E

miles a - way _ and I've wait - ed a long _ time, but the

F#m E Bm

feel - ing's right. _ Dar - lin', one of these nights, _ yeah, _

cresc.

Bm7 E Esus E

I'm gon - na let you know. Oh.

A D G Esus E A D

This time — ev - 'ry-thing is al - right. No way — she's

G E A D G Esus E

gon - na get a - way. This time — ev - 'ry-thing is eas - y.

1 A D G E 2 A D

An - y day, I'm gon - na make her mine. An - y day,



I'm gon - na make her mine. _____ Yeah, ____ I'm gon - na make her mine. ____



Oh, _____ yeah,



this time. _____



THOUGHT I'D DIED AND GONE TO HEAVEN

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Moderately, with a steady beat

System 1: Treble staff has sustained chords (G#m, F#) with guitar diagrams. Bass staff has a steady eighth-note melody. Dynamic: *mf*.

System 2: Treble staff has moving chords (G#m, E/G#, G#m, E/G#, G#m, F#, B/F#, F#) with guitar diagrams. Bass staff continues the melody.

System 3: Treble staff has vocal entries. Bass staff continues the melody.

Vocal Lyrics:

Love _____ is for - ev - er. As I lie
Ooh, it's so eas - y. What you do

Instrumental solo: Treble staff has a solo line starting with a repeat sign. Bass staff continues the melody.

F#5



a - wake to me be - side you I be - lieved -
all night, an - gel. I nev - er loved, -

G#m



there's no heav - en, no hide -
I swear to God. Nev - er

F#5



a - way need - ed no one, for the lone - ly. But I was wrong, -
'til you came a - long. But here I come, -
Solo ends But I was wrong, -

E



Esus



A9



cra - zy.
ba - by.
cra - zy. } It's got - ta be strong. It's got - ta be -

C#m 4fr **B** **A**

— right. Oh. — On - ly want - ed to stay — a - while. (Oh, — whoa, —

E/B **A**

whoa.) On - ly want - ed to play — a - while. (Oh, — whoa, —

E/B **A**

whoa.) Then you taught me to fly — like a bird. (Whoa, — whoa.) —

cresc.

E **B** **Cm** 3fr **A** **E** **B**





— Ba - by, thought I'd died and gone to heav - en.


f












Such a night _ I nev - er had _ be - fore, yeah, _ yeah.

Thought I'd died and gone to heav - en. To Coda 

'Cause what I got there ain't no cure _ for. _ cure _ for. _






I feel fast a-sleep. I feel _ drunk. I dream the sweet-est dreams. _

Bsus  2fr

D 

Nev - er wan - na wake up. Ooh! Nev - er thought it could be _



D/G  **D/A** 


_ this way. No doubt a - bout _ it, can't live with - out _



A  **D/F#** 

_ it, ba - by. _ Nev - er thought it could be _



G  **Asus**  **A** 

_ this good. You made love to me _ like it ought to be. _



Asus A

D.S. al Coda

CODA

C#m 4fr A E B

'cause what I got there ain't no cure for.

E B C#m 4fr A

Got-ta say! Thought I'd died and gone to heav - en.

E B C#m 4fr A E B

Nev - er thought that I could feel this way. It's got-ta be

C#m 4fr A E B C#m 4fr A

love! It's got-ta be love! Oh, oh.

E B E B C#m A

Thought I'd died and gone to heav - en, heav - en! _____

E B C#m A E B

Thought I'd died and gone to heav - en.

C#m A E B

Thought I'd died and gone to heav - en.

C#m

Thought I'd died and gone to heav - en. heav - en.

Repeat and Fade

E B

Optional Ending

E

WHEN YOU LOVE SOMEONE

from HOPE FLOATS

Words and Music by BRYAN ADAMS,
MICHAEL KAMEN and GRETCHEN PETERS

Slowly

mf

With pedal

When you love some-one _ you'll do an - y - thing. _ You'll do

all the cra - zy things _ that you can't ex-plain. _ You'll shoot the moon, _ put

out the sun _ when you love some-one. _ You'll de - ny the truth, _ be -
love some-one _ you'll

Guitar Chords:

- Am, G/B, C, Am, G/B
- C, Dm/C, C, G, Gsus, G7
- C/E, F, C/G, G/A, Am
- F, Gsus, G, C, Dm/C, C, G, G7, C, Dm/C, C

G C/G G7 C/E F

lieve a lie. — There'll be times that you'll be-lieve — you can real - ly fly. — But your
 sac - ri - fice. — You'd give it ev - 'ry-thing — you got — and you won't think twice. — You'd

C/G G/A Am F Gsus G C To Coda ⊕

lone - ly nights — have just be - gun — when you love some-one. — }
 risk it all — no mat-ter what may come — when you love some-one. — }

Am G/B C F

When you love — some-one you'll feel it deep in-side and

Am G/B C F Dm

noth-in' else — can ev-er change your mind. When you want some-one, — when you

F Gsus G Am G/B

need some-one, _ when you love some-one.

C Am G/B C F Am G/B

C Dm Gsus G D.S. al Coda

When you

CODA F Fm

You'll

C/G G/A Am F Gsus C Dm/C C

shoot the moon, _ put out the sun _ when you love some-one.

rit.

WHEN YOU'RE GONE

Words and Music by BRYAN ADAMS
and ELIOT KENNEDY

Moderately

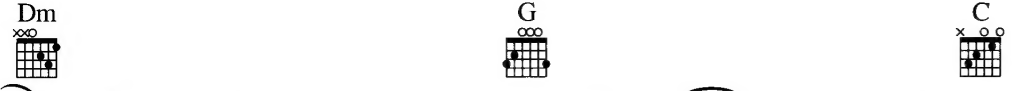
Guitar Chords:

- Dm:
- F/C:
- C:
- G:

Lyrics:


I've been wan - d'rin' a - round the house all night, won -
 - in' up and down these streets, try'n' -
 - d'rin' what the hell to do. Yeah, I'm try'n' to con - cen - trate, but all -
 to find some - where to go. Yeah, I'm look - in' for a fa - mil - iar
 I can think of is you. Well, the phone -
 face, but there's no one I know. Oh, this -

Dm G C



— don't — ring — 'cause my friends — ain't — home; — I'm tired — of be - in' all a - lone. —
 — is — tor - ture, this — is — pain; — it feels — like I'm gon - na go in -

F/C C Dm Bb




— sane. — Got the T — V — on, — 'cause the ra - di - o's play - in' songs —
 I — hope — you're — com - in' — back — real — soon, — 'cause I

G Dm F



— that re - mind me of you. — } Ba - by, when you're gone,
 don't know — what — to do. — }

C G



I real - ize I'm in love. — Days — go on an'

Dm F C G



on, and the nights just seem so long.




Dm F



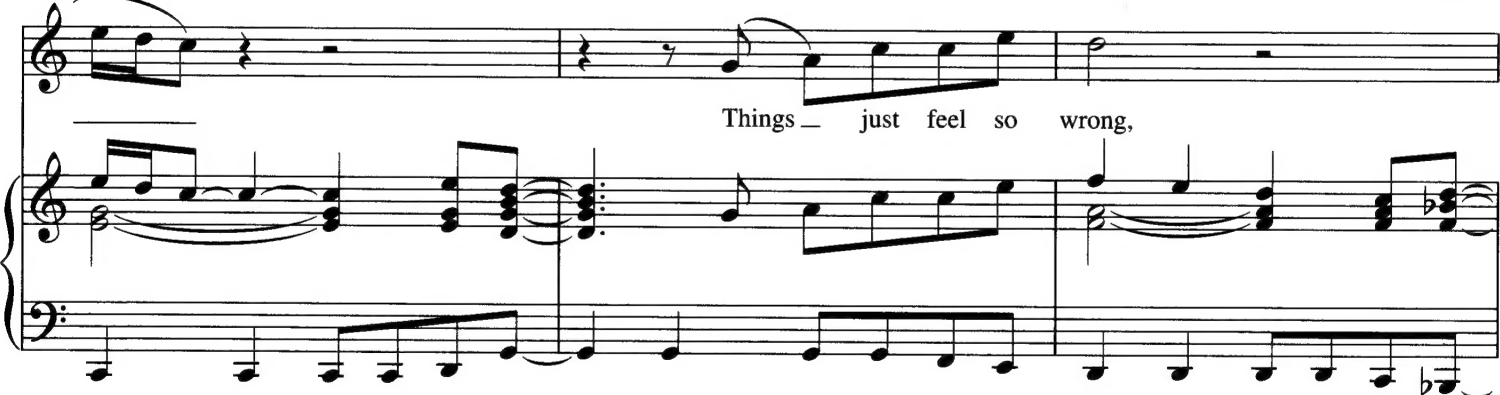
E - ven food don't taste that good; drink ain't do - in' what it should.




C G Dm Bb



Things just feel so wrong,



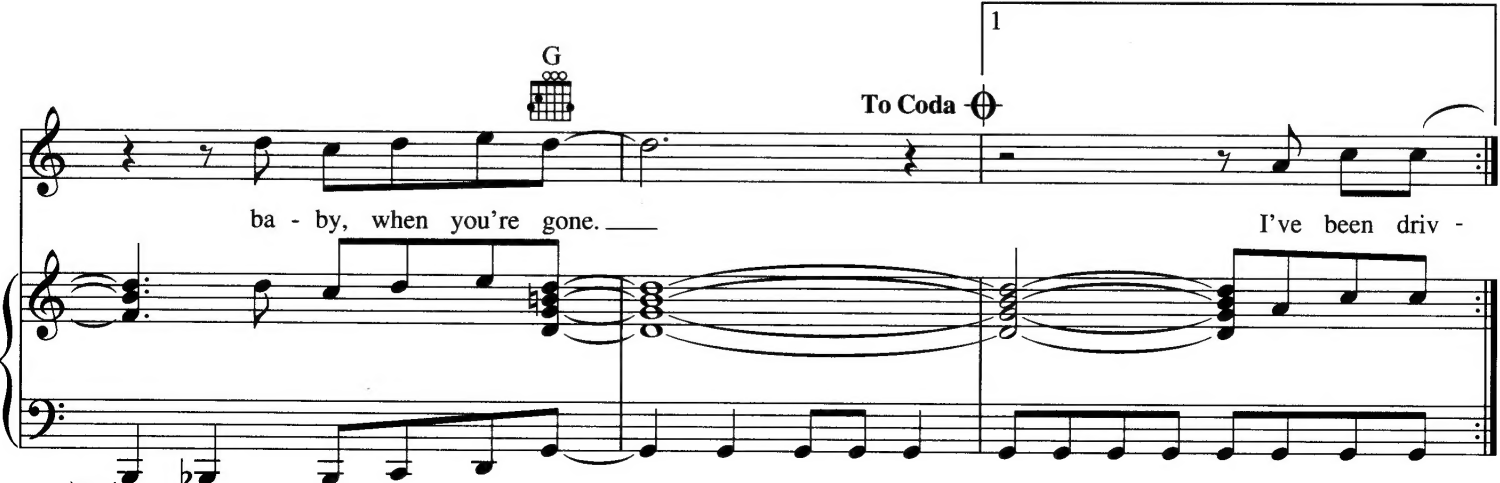
G



To Coda

1

ba - by, when you're gone. I've been driv -



2

First system of a piano score. The treble clef staff begins with a whole note chord, followed by a series of eighth notes. The bass clef staff plays a steady eighth-note accompaniment. Chord diagrams for Dm and G are shown above the treble staff.

Second system of the piano score. The treble clef staff features a sequence of eighth notes with some accidentals. The bass clef staff continues with eighth notes. Chord diagrams for C and Dm are positioned above the treble staff.

Third system of the piano score. The treble clef staff shows eighth notes and a half note. The bass clef staff maintains the eighth-note accompaniment. Chord diagrams for G and C are placed above the treble staff.

Fourth system of the piano score. The treble clef staff contains eighth notes and a half note. The bass clef staff plays eighth notes. Chord diagrams for Dm, G, and C are shown above the treble staff.

First system of musical notation. The piano part consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a simple accompaniment. Above the treble staff, there are guitar chord diagrams for Dm7 and Bb. The Dm7 chord is shown with an 'x' on the high E string and an 'o' on the high D string. The Bb chord is shown with an 'x' on the high E string and an 'o' on the high D string.

Second system of musical notation. The piano part continues with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a simple accompaniment. Above the treble staff, there is a guitar chord diagram for G. The vocal melody is written in the treble staff, with lyrics "Ba - by, when you're" below it. The system ends with the instruction "D.S. al Coda".

Third system of musical notation. The piano part continues with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a simple accompaniment. Above the treble staff, there is a guitar chord diagram for Dm. The vocal melody is written in the treble staff, with lyrics "Oh, ba - by, when you're gone;" below it. The system ends with the instruction "CODA".

Fourth system of musical notation. The piano part continues with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a simple accompaniment. Above the treble staff, there are guitar chord diagrams for Bb and F. The vocal melody is written in the treble staff, with lyrics "yeah, ba - by when you're gone." below it. The system ends with a double bar line.